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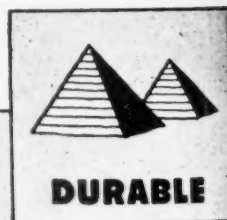




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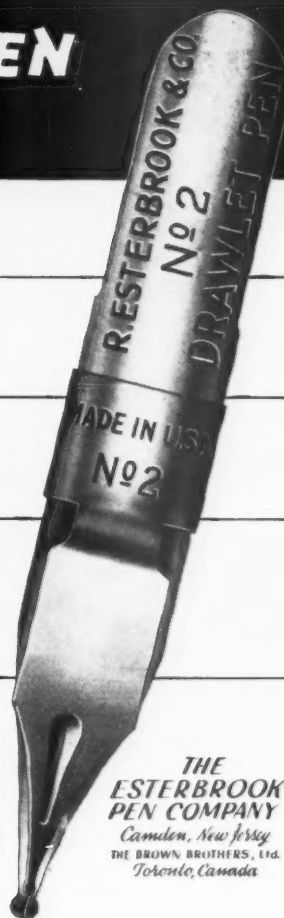
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# AMERICAN ARTIST

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SEPTEMBER

Volume 8 Number 7 September 1944

CHARCOAL DRAWING (On a Gesso Ground)  
By Leon Kroll Cover

BULLETIN BOARD  
A Monthly Survey of Opportunities in the Arts 4

NOTES AND FOOTNOTES 5

ZOLTAN SEPESHY  
Who Reveals his Tempera Technique 8

"FISHERMAN'S MORNING"—Color Reproduction  
Tempera Painting by Zoltan Sepeshy 9

ELIZABETH SPARHAWK-JONES  
Paints on her Pulse 10

WAYLANDE GREGORY'S CERAMIC ART  
An Interview by Ernest W. Watson 12

OSCAR OGG . . . CALLIGRAPHER  
With Notes by the Artist 17

O'HARA'S AMATEUR PAGE  
No. 4 in a Series on Watercolor  
By Eliot O'Hara 22

TAUBES' PAGE  
Questions and Answers 24

DONALD TEAGUE  
Illustrator of Frontier and Sea  
An Interview by Ernest W. Watson 25

"POST" ILLUSTRATION—Color Reproduction  
By Donald Teague 29

OUTWARD BOUND  
Pencil Drawing by Arthur L. Guptill 36

BOOK REVIEWS 40

Indexed in Art Index

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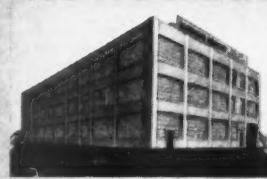
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The illustration above is reproduced from the book "Hands at Work," by Emmy Zweybruck, through the courtesy of the publishers. Such textile stenciling, usually in color, can prove extremely effective.



This advertisement is an adaptation of a page in **TWELVE TECHNICS** (right), a booklet of hints prepared by a leading authority for the artist, student, and teacher. A copy is yours for 10 cents.



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# BULLETIN BOARD

Please send notices to Eve Brian, Bulletin Board Editor, 330 W. 42nd Street, New York 11

### WHERE TO SHOW

**AUBURN, N. Y.**, Cayuga Museum of History and Art. Oct. 6-Nov. 3. The Finger Lakes Region Ann. Art Exhibition. For artists of Finger Lakes Region of New York State. All mediums. No fee. Jury. Myers & George Memorial Prizes. Entry cards & works due Oct. 3. Cayuga Museum, Auburn, N. Y.

**CHICAGO, ILL.**, Exhibition Galleries, Mandel Brothers. Nov. 1. 8th Annual Miniature Prints Exhibit combined with 35th Annual, Chicago Society of Etchers. For members only. All metal plate mediums. No jury. Entry cards & works due Oct. 15. James Swann, 500 Diversey Parkway, Chicago 14, Ill.

**COLUMBUS, OHIO**, Ohio Galleries. Nov. '44-June '45 Ohio Watercolor Society, 20th Annual Circuit Exhibit. For Ohio-born artists or residents. Medium: watercolor. Fee: \$3 (membership included). Jury. Honorable Mentions. Entry cards due Oct. 10; works Oct. 12. Mrs. Robert M. Gatrell, 1492 Perry St., Columbus, Ohio.

**DALLAS, TEXAS**, Dallas Museum of Fine Arts. Oct. 1-22. 6th Texas General Exhibition sponsored by 3 Texas Museums. To be shown at Museum of Fine Arts, Houston, Nov. 5-26; Witte Memorial Museum, San Antonio, Dec. 10-Jan. 27. For Texas artists. Mediums: painting, sculpture, prints, drawings—not previously shown in Texas General Exhibit. No fee. Jury. Prizes: \$400. Entry cards & works due Sept. 16. Jerry Bywaters, Dir., Dallas Museum of Fine Arts, Fair Park, Dallas 10, Texas.

**DETROIT, MICH.**, Detroit Institute of Arts. Nov. 21-Dec. 24. Michigan Artists' Annual. For resident artists of Michigan. Mediums: oil, watercolor, sculpture, prints. Jury. Prizes: 15 of \$25 to \$200 each. Entry cards & works due Oct. 30. Detroit Institute of Arts, Detroit, Mich.

**MASSILLON, OHIO**, The Massillon Museum. Nov. 1-Dec. 1. 9th Annual Exhibition. For present and former residents of Northeastern Ohio. All mediums. No fee. Jury. Baldwin Purchase Award. No entry cards. Works due Oct. 27. The Massillon Museum, Massillon, O.

**MONTCLAIR, N. J.**, Montclair Art Museum. Oct. 29-Nov. 26. 14th Annual, Montclair Art Assn. and N. J. Chapter, American Artists Professional League. For artists born in New Jersey, or who live in N. J. at least 3 mos. of the year, or have lived there for past 5 yrs. Mediums: oil, watercolor, sculpture, prints. Fee \$1.50 per entry (2 entries). Jury. Awards & Honorable Mentions. Entry cards due Oct. 3; works, Oct. 8. Montclair Art Museum, 3 S. Mountain Ave., Montclair, N. J.

**NEW ORLEANS, LA.**, Delgado Art Museum. Oct. 1-29. Art Association of New Orleans, 20th Annual. For members; free to men and women of the Armed Forces. All mediums. Fee: \$5 (membership and 2 entries). Jury. Prizes: \$75 & \$25. Entry cards & works due Sept. 27. Mrs. John A. O'Brien, Delgado Art Museum, City Park, New Orleans.

**NEW YORK, N. Y.**, Gallery to be announced. Nov. 11-Dec. 11. 6th Annual, American Veterans Society of Artists. For members and former members of the Armed Forces. For complete information: Frederic A. Williams, 58 W. 57th St., New York 19.

**OMAHA, NEB.**, Joslyn Memorial. Nov. 29-Dec. 31. Six States Exhibition of the Society of Liberal Arts. For residents of Neb., Colo., Kan., Ia., Mo., & S. Dakota. Mediums: oil, watercolor, prints & drawings. No fee. Jury. Privilege of one man show. Entry cards & works due Nov. 12. Paul H. Grummann, Dir., Joslyn Memorial, 22nd & Dodge Sts., Omaha 2, Neb.

**PHILADELPHIA, PA.**, Pennsylvania Academy of Fine Arts. Oct. 29-Dec. 3. 43rd Ann., Pennsylvania Society of Miniature Painters. Open to original miniatures by living artists; paintings which have not been publicly shown in Philadelphia. Fee: \$1 for return of each entry. Prizes: Bronze & Gold Medals, cash prize of \$100, purchase fund for permanent collection. Entry cards due Sept. 25; works, Oct. 14. A. M. Archambault, Sec'y, Pa. Soc. of Miniature Painters, 1714 Chestnut St., Philadelphia, Pa.

**PHILADELPHIA, PA.**, The Print Club. Nov. 1-24. Philadelphia Print Club's 16th Annual. For Phila. artists. Mediums: etching, lithography, woodcut, engraving, silk screen. Jury. Prizes. Bertha vonMosciskar, 1614 Latimer St., Phila., 3, Pa.

### WHERE TO SHOW

**SAN FRANCISCO, CAL.**, Gump Galleries. Last of Oct. (date to be announced) California Society of Etchers Annual. For all artists. Mediums: etching, block print, lithograph, drypoint. Fee for non-members. Jury. Entry cards due Oct. 13; works, Oct. 20 (tentative). Nicholas Dunphy, 617 Montgomery St., San Francisco 11, Calif.

**WILMINGTON, DEL.**, Delaware Art Center. Nov. 5-Dec. 3. 31st Ann. Delaware Show, Wilmington Society of the Fine Arts. For Delaware artists & members of Wilmington Society of Fine Arts. Mediums: oil, watercolor, drawings, prints. No fee. Jury. Entry cards due Oct. 15; works Oct. 30. Delaware Art Center, Park Drive & Woodlawn Ave., Wilmington 51, Del.

**YOUNGSTOWN, OHIO**, Butler Art Institute. Jan. 1-31. 10th Annual New Year Show. For residents and former residents of Ohio, Pa., Va., West Va., & Ind. Mediums: oil & watercolor. Jury. Awards & prizes. Entry cards & works due Dec. 3. Sec'y, The Butler Art Institute, Youngstown, Ohio.

### WAR MURALS

**NATIONAL SOCIETY OF MURAL PAINTERS** and **ARTISTS FOR VICTORY** will sponsor a War Mural exhibition Oct. 2-28, at the Architectural League, New York City. The Exhibition is divided into two parts. Part 1: "Accomplished Murals" is open to sketches and photographs of the official Army and Navy decorations and those painted by civilian artists for the Armed Forces, industrial plants, schools, hospitals, etc. Prizes: Ernest Peixotto Prize of \$100 for a decoration by an American artist under 30; George Stonehill Award \$100 for one by an artist over 30. Part 2: "Proposed Murals" consists of competitions for War Murals. Winning sketches and those that receive honorable mention will be exhibited. The Nat'l Society is giving its aid to the running of competitions for industries, schools, hospitals and those wanting War Memorials of permanence and beauty. For complete information & entry blanks, on either section of the exhibition, write at once to Mary Stonehill, Chairman, War Mural Exhibition, Nat'l Society of Mural Painters, 1083 Fifth Ave., New York 28.

### SCHOLARSHIPS

**NEW YORK UNIVERSITY**: The Institute of Fine Arts offers 1 fellowship of \$1,000 and 1 of \$500 for one year's study. A limited number of tuition scholarships also available. Open to students holding B.A. degree. Awards made on basis of scholarship, financial condition, proposed plan of study. Applications due Sept. 1. Awards made Sept. 15. Prof. Walter W. S. Cook, Institute of Fine Arts, New York University, 17 E. 80th St., New York 21, N. Y.

**GUGGENHEIM MEMORIAL FOUNDATION**, NEW YORK: Fellowships of \$2,500 for one year's research or creative work in fine arts. For U. S. citizens 25 to 40 years of age. Candidates must present plans for proposed study. Applications due by Oct. 15. Henry A. Moe, Sec'y Gen'l, John Simon Guggenheim Memorial Foundation, 550 Fifth Ave., New York 17, N. Y.

### DRAUGHTSMEN NEEDED

U. S. GOVERNMENT agencies want engineering draftsmen, especially women. Most positions are in Washington; a few elsewhere. Salaries are from \$1,752 to \$3,163 a year, including overtime pay. 48-hour week. No test required. A sample of work and appropriate experience or courses in drafting are required. No age limit. See Announcement No. 328 for details. Application forms and Announcements may be obtained from first- or second-class post offices, from U. S. Civil Service Regional Offices, or from the U. S. Civil Service Commission, Washington, D. C. Send applications to U. S. Civil Service Commission, Washington 25, D. C.

### TRAVELING EXHIBITS

THE DIVISION OF GRAPHIC ARTS of the U. S. Nat'l Museum maintains seven traveling exhibits illustrating the various processes of the graphic arts for the use of schools, colleges, public libraries, museums and other organizations that are interested in "How Prints are Made." For information write to: U. S. National Museum, Division of Graphic Arts, Washington, D. C.



## Notes and Footnotes



Zoltan L. Sepeshy

Zoltan L. Sepeshy—see page 9—for the last 10 years has been instructing Resident Painter at Cranbrook Academy of Art in Bloomfield Hills, Michigan. Born in Kassa, Hungary, studied in Budapest, Paris, Prague and Vienna—he transferred his citizenship to America in 1920. He is well represented in the galleries and has executed numerous murals. Is represented by Midtown Galleries in New York.

### Our Cover

The drawing on this month's cover was reproduced from one of Leon Kroll's very recent studies. The original charcoal drawing is about twice the size of the reproduction. Instead of the traditional charcoal paper, Mr. Kroll uses an all-rag Bristol board and covers its surface with a thin gesso which he himself prepares.

The model for his drawing was the subject for a recent portrait. She is a tall girl, says Kroll—about six feet in height and has the longest hands he has ever found among any of his sitters. The artist's appreciation for her sinuous beauty has been handsomely realized in this drawing by one of America's great painters. Mr. Kroll was the subject of a feature article in the June, 1942, issue of AMERICAN ARTIST.

### He Was

An Artist has always seemed to be  
"Like a vase from Antiquity  
For seldom does one become a  
"Vase"  
Until long dead, and then  
"He Was."

Olyn A. Layne  
Los Angeles, California

### From Illustration to Ambulance Driving

The day before he was due to sail for the Italian front, Frederick Chapman came in to have luncheon with us. Soon this distinguished book and magazine illustrator—*Liberty Magazine*—has been keeping him very busy during the past year and a half at pen drawn illustrations for their book condensations—will be helping to save lives as a member of the American Field Service, attached to the British 8th Army.

### Importance of Glass On a Painting

What is the function of glass in picture framing? "To protect the canvas or watercolor" is the obvious answer. But that by no means is the only function of the glass. Glass enhances the quality of the painting, pulls it together, enriches it. This is especially true of an "open brush" picture. Glass also gives the illusion of distance and depth. That is important especially when a large picture is hung in a small room. A watercolor should never be framed without glass. Any picture larger than 25x30 hanging in a home will be greatly enhanced by glass. Almost always glass helps a picture.

### The Artist Contributes

Ballet sketches by the American artist Gladys Rockmore Davis were auctioned off for War Bonds totalling \$39,400 at Bonwit Teller's on the afternoon of May 4th.

"A Study in Black and Gray," Mrs. Davis's favorite, was the most popular with the bidders, going for \$10,000 in War Bonds. The winner, who preferred to remain anonymous, also bought two other sketches, bringing his bond purchases for the afternoon up to \$15,500. Mrs. Davis was our feature painter in February '42—remember?

### Flesh and Blood

Warren Baumgartner is one of the few artists who works from live models instead of photographs. Just how "Baum" stands the strain of \$7.50 minimum an hour for models, we don't know.—*Art Center Bulletin*.

### This Looks Like a Record

Many artists have donated pictures as premiums in War Bond sales. Eight portraits by Paul Meltner—all donated by the artist and exhibited in the Los Angeles galleries of I. Magnin & Co.—received bids from war bond purchasers to the amount of \$3,000,000. Meltner's portrait of Einstein rang up \$900,000, that of Gertrude Lawrence, \$875,000. The subjects of other paintings were Lynn Fontanne, Carmen Miranda, Vera Zorina, John Barrymore, Marian Anderson and Carmen Amaya. The collection, valued at \$50,000, represents two full year's work by the artist.

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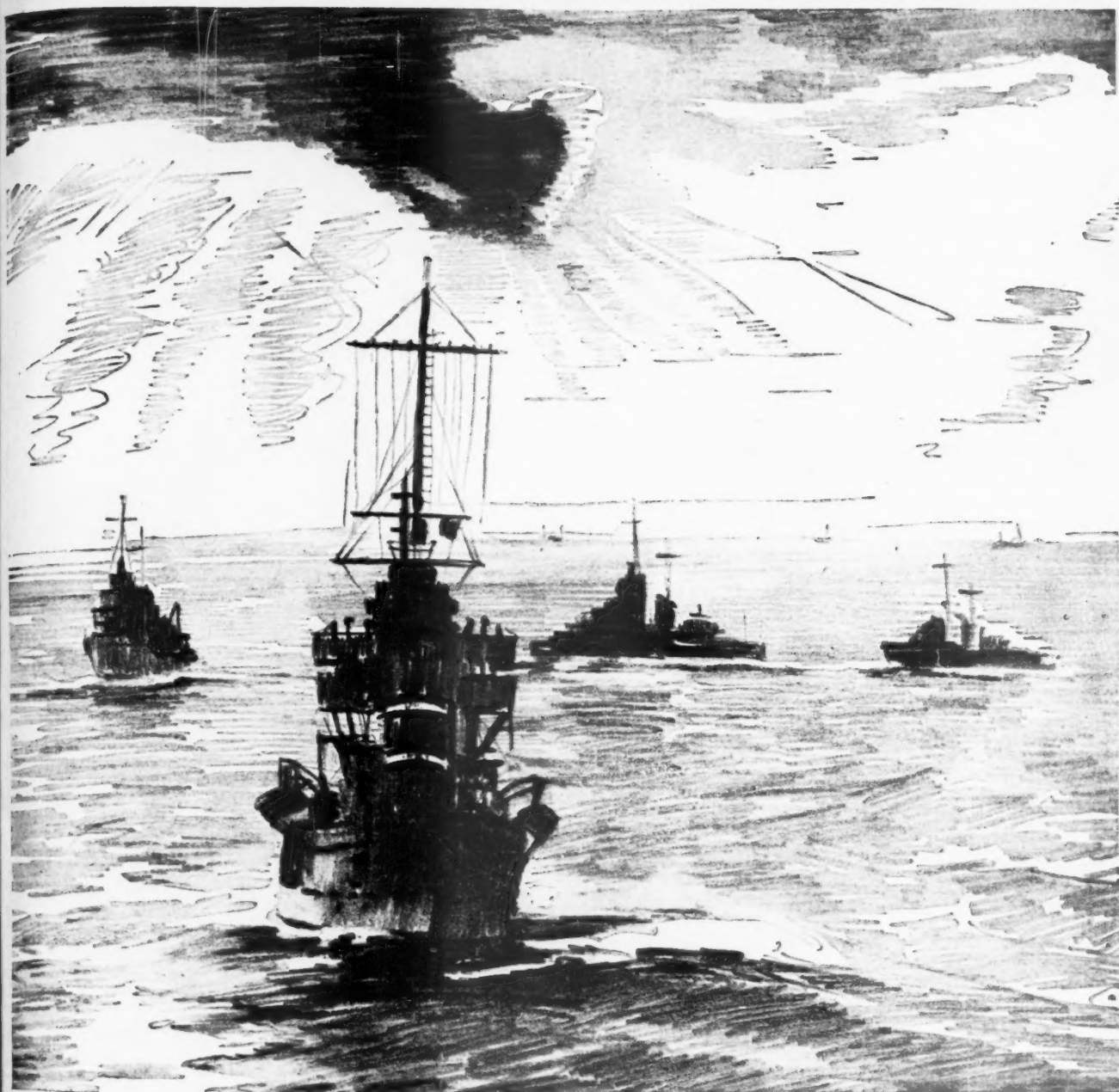
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of the ships and in the dark areas of wave and cloud. Their subtlety and responsiveness are illustrated in the soft, delicate tones of light sky areas — and in the glancing grace of the sunlight as it rides the waves and gleams on the foreground destroyer.

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September 1944 7

# Sepeshy

We have chosen to present, in this issue of *AMERICAN ARTIST*, the work of two painters who offer dramatic contrasts in creative approach and technical performance—Zoltan Sepeshy and Elizabeth Sparhawk-Jones.

The latter, quite literally, "paints on her pulse," with a broad, rapid brush that indulges in emotional flights without much waiting upon premeditated design.

Sepeshy, on the other hand, is orderly and objective in his approach; and is an exponent of a meticulous technique, rather laborious in manipulation, resulting in a brilliantly painted picture of impeccable workmanship. A superb colorist, he has developed a method of tempera painting that extends the chromatic range beyond the limits set by more conventional techniques.

His pictures are built up with pure (unmixed) transparent colors stroked on with fine sable brushes, in a manner somewhat suggestive of etching or engraving. Translucent, these hues overlies one another or are juxtaposed. Colors are shaded or varied in intensity by the use of thousands of lines. If purple is desired, blue may be criss-crossed over red. The blue lines may be closely spaced to deepen their intensity, widely spaced to allow the red to dominate. This procedure is patiently followed in the rendering of every square inch of the picture and, as Sepeshy insists that the entire surface must be kept absolutely even, the difficulty of the method is apparent.

It is clear, too, that the artist must begin his work with a fairly definite idea of just what he wants to do. The method leaves no opening for impulsive splash work or for correction of mistakes by overpainting. Changes can, of course, be made but they require a fresh beginning where the pigment has been scraped off to the priming board. As a matter of fact, mistakes

are less likely to occur in this rather elaborately planned projection of a design that is first developed in a series of preliminary studies.

It is in these studies that spontaneous creation operates. Yet, in spite of the seemingly mechanical technique of the final painting (that consumes weeks of arduous work), the creative process continues up to the last brush stroke. Great technical skill in manipulation frees the artist for adventurous conception all along the way.

Although Zoltan Sepeshy works with distinction in other mediums—oil, watercolor and gouache—his tempera paintings mark off a domain peculiarly his own. Here, he feels, he fits best into the most valid artistic expression of our era, the trend toward simplicity, smoothness and the admission of light into all spaces. As to the medium itself he has developed a method of handling that is certainly original.

Mr. Sepeshy in the following account of his procedure generously shares the fruits of his experiments with all who may wish to benefit by them. He says: "I usually paint on tempera Presdwood or Masonite. Contrary to some authorities, I believe it is entirely safe, in fact I know it is. For the largest pictures I use a 3/16th inch board; for the smaller ones, 1/8 inch is satisfactory.

"Ordinarily I prefer the coarser side of the board though on occasion the smooth side may be selected. In either case, I roughen the surface with a fairly coarse steel file to give the priming a sharp and good retention texture. Then the surface is sanded slightly.

"Two coats of very thin gelatin solution are next applied to both sides of the board, amounting to one 'just the proper coat.' This is where the 'mystery' enters—what the precise solution is can be ascertained only by the 'taste' method, as in cookery. The gelatin solution might be a 1 to 15 or a 1 to 20 proportion; that is, one cup of concentrated gelatin bulk to 15 or 20 cups of water.

"Next comes the priming—11 coats of priming on both sides and the edges of the panel. For the priming solution I usually, though not always, employ the following: mixture of slightly less than 1/2 whiting and the rest chemically pure oxide of zinc dissolved (to light, creamy consistency) in a solution of 3/4 animal hide glue and 1/4 gelatin. Again this recipe is checked by the 'to taste' test. It must feel right to the fingers—sometimes I actually do taste the mixture. To this concoction I add, slowly, and in very small quantities, with continuous and powerful stirring, a certain amount

Continued on page 21



*LUNCH MUSIC* This tempera painting by Zoltan Sepeshy is executed on a 32 x 45 inch panel.





FISHERMAN'S MORNING TEMPERA PAINTING 28 x 36

BY ZOLTAN SEPESHY

*This exact size reproduction of a detail from "Fisherman's Morning" is shown here to reveal the technical handling so characteristic of Sepeshy's tempera paintings—colors stroked on with fine, sable brushes in a manner somewhat suggestive of engraving.*



*Reproductions, Courtesy Midtown Gallery*

# She paints on her pulse

**Elizabeth Sparhawk-Jones** is something of a phenomenon in the world of paint. In her occasional exhibitions at the Rehn Galleries—her latest show was held last April—she is revealed as a remarkably original, not to say eccentric, painter and person. She says she “paints on her pulse,” an idiom that more aptly describes her creative processes than a thousand proper adjectives. For she is first of all an emotional painter. Her art is spiritual: her brush answers inner urges, it is a subconscious voice, a yearning voice that strives to translate deep meanings into the language of paint.

Few of her pictures reflect the world as seen by worldly eyes. When, infrequently, she does attempt an objective exercise she is not distinguished, although in

the early years of her career she was nationally known for her painting of the contemporary scene. Her canvases depicting department store interiors such as *The Flower Counter* and *Veil Counter* were particularly popular. At 18 her pictures were being exhibited and sold. Her work, during her early twenties, was in greater demand than her brush could supply. Then came a period of ill health that interrupted her career for several years. When she finally resumed creative work her interests and her philosophy had changed. Her new vision was the vision of the inner eye, her world the world of dream reality. In her best work now, she holds the mirror not up to nature but to a realm of fantasy. Sometimes it is light-hearted fantasy, more often it is sombre, frequently macabre; always it wells up from caverns of the subconscious. A well-known poet, after seeing the pictures in her last show, wrote Miss Sparhawk-Jones, “Yes, I have seen your exhibition, and I feel like the discoverer of a new archipelagus of mind, where one meets packs of never-seen angels and of disbanded heroes, quite solitary in their climate of an unearthly freedom. . . . Your heart is full of unsuspected sundowns, and death to you is a young and beautiful sister.”

Elizabeth Sparhawk-Jones likes to play with well-worn themes to which she brings highly original interpretations. Such, for example, as *Susanna and the Elders*, in which the elders crouch on the summit of a mound around whose base a dozen Susannas disport themselves. She has painted two entertaining versions of the Lady Godiva episode, and has revised the classical legend of Leda and the Swan in one of the best pictures of her latest work. She is most eminently the poet and romanticist in the paintings that embody a personal message, such themes as *A Letter to One Loved*, *On Hearing of the Death of a Friend and Injustice*.

Miss Sparhawk-Jones has evolved a technique that is as original as her conceptions and it has excited quite a bit of comment. She will tell you it is simply pure watercolor applied to a fine-grained canvas, with sable brushes. But no one quite believes her; some say she must mix a paste with her colors, others think that canvas must first be coated with a gelatinous ground, still others maintain that her technical effects could only be secured with bristle brushes. All agree that her pictures are beautifully painted. “Strange,” wrote one critic, “that she is not recognized far and wide as one of the ablest, most distinguished women painters in the United States.”

Text continued on page 16



## INJUSTICE

This picture, painted on the occasion of the death of lawyer Harry Weinberger—a much admired friend of the artist—is the pictorial equivalent of the proverb, “Ingratitude is the reward of the world.”



## GODIVA

*This is the first of two dramatizations of the Lady Godiva legend. It was painted in 1942, is owned by Mrs. Otto Spaeth of Detroit. In the second rendition the groom is missing, the penitential Saxon lady stands in the stirrup and swings a leg over a rather mangy mount.*

*Reproductions courtesy Rehn Gallery*







This photograph, taken in 1938 on the terrace of Waylande Gregory's Mountain Top Studio in Bound Brook, N. J., shows two of the colossal figures, "Water" and "Fire," created for the "Fountain of Atoms" for the New York World's Fair. In these we see the hollow, in-and-outness characteristic of Gregory's "inner modeling." We note the textures of these two figures so expressive of the attributes of each. What we do not see—more's the pity—is the exquisite color, the quality that makes ceramic sculpture as different from stone or marble as a painting differs from a black and white study. In the "Water" group, a sculptured male swimmer of warm terra cotta color descends through swirling, watery forms of green-blue glazes, accompanied by maroon fish and lemon bubbles. The "Fire" figure is in warm terra cotta with tongues of reddish glaze and reflected areas of faint blue and green. The color tone is handled so as to give the sense of being viewed through fumes.

## Waylande Gregory's ceramic art



"Europa," owned by the Syracuse Museum of Fine Arts, is 22 inches high; fired ceramic bisque of warm chamois color, employing stains of emerald green and sepia brown.

There is very little that can be told about Waylande Gregory's ceramic sculpture in this article. It takes more than a few pages of type and colorless halftone photographs to describe a miracle. Yes, a miracle! That is what the process of ceramic sculpture seemed to Gregory when as a boy in a Kansas grade school he learned with amazement that with clay of the earth, mixed with water, shaped by the hands, dried by the air and sun, and burned in the kiln fire it was possible to have sculptures covered by coatings of beautifully colored glass. This meant that through a wondrous process the lowly mud creatures such as he had modeled in the clay from the banks of the old swimming hole could be made both beautiful and permanent.

The thrill of this discovery was the spark that fired Gregory's youthful imagination. It became a passion that in subsequent years has turned his every creative impulse into vitreous stone. "Earthen sculpture," he declares, "was the magnificent solution for me, nature's generous way, her invitation to destiny. To me, stone carving was forbidding—nature's stubborn resistance to the alteration of her original stratified creation. Wood carving? That seemed almost carnivorous—the beauty of wood is so assertive and sufficient. Nature's voice seemed so much nearer in the formless clay, so abundant on every hand, awaiting the command of release from chaos. The very earth was pregnant with anxious plasticity, ready to speak with all the surge of elemental force and meaning. Earth, water, air and fire awaited my bidding."

And so Waylande Gregory became a ceramic sculptor. He took as his mistress the most capricious and exacting of all arts. For great ceramic sculpture is not created without heartbreak and infinite patience. "There are," as Gregory says, "two great creative fires through which the creation must be proved. Nature does not fully relinquish to the artist the full realization of creation

with earth, water and air. Nature's final fire of consummation awaits the first fire of the artist's creative concept and expression. The artist must submit to nature, and all that he does and conceives must be of an anticipative agreement with nature: bringing together those volumes, masses, thicknesses, substances, mixtures of material; planning of stresses and strains; providing porosities, controlling drying, shrinkage, uniformity, and many other considerations in anticipation of the final result. This knowledge requires endless first-hand experiences, experiments, and achievement from the first steps through the completed execution of the creative concept—for the greater fire, the kiln firing. This is the resurrection of the creative idea."

Color is, of course, the seductive quality of ceramic sculpture that sets it apart from the bloodless purity of carved marble. One who has not seen it "in the flesh," preferably out of doors, enhanced by sunlight, has little notion of the great appeal of this colorful art. Visitors to the New York World's Fair had such an opportunity. Gregory's *Fountain of the Atoms* contained twelve colossal ceramic sculptures—each weighing over a ton—of Fire, Earth, Air, Water, and Electrons. These now decorate the grounds of Gregory's Mountain Top Studios in the Watchung Mountains near Bound Brook, New Jersey, where they were originally built up by hand—not through the use of moulds—and fired in the large kiln constructed by the sculptor.

These figures give the visitor to Mountain Top Studio his first greeting. From a distance they are only brilliant globules of yellow, orange, blue and red, sparkling jewels in a sylvan glade. As one

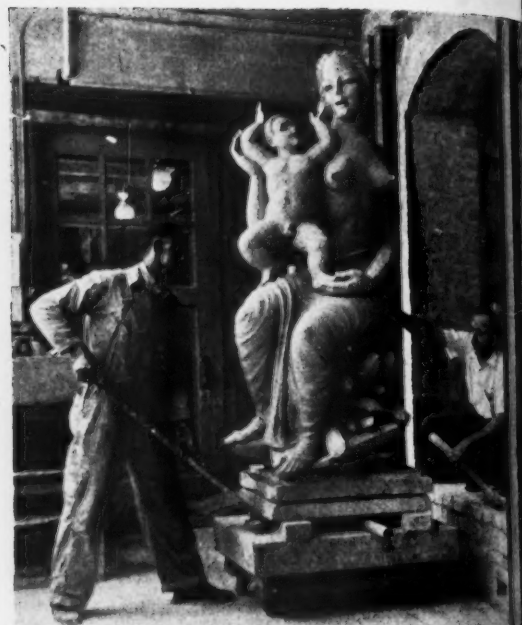
These sprightly "Atoms" from the World's Fair "Fountain of Atoms" are colorful examples of Gregory's ceramic sculpture. They are life-size figures rendered in bright yellow, orange, blue and other hues.







### how Gregory does it



*These halftones demonstrate Waylande Gregory's "engineering" genius in constructing colossal ceramic figures: the cellular, self-supporting, within-the-form structure that makes it possible to build and fire the sculptures in one piece. This skyscraper-like construction is unique in Gregory's work, as it is his invention. He is the only contemporary sculptor who creates colossal figures direct in the medium, using no moulds or other methods of reproduction. The second picture was taken shortly after Gregory had begun to model on top of the skeleton form. Third picture: Placing the completed figure—very breakable before firing—within the kiln is a nerve-straining operation.*

approaches, color takes on form and we seem to see the nymphs and forms of a mythological world laughing at the sun whose rays bombard their glistening flesh and bring it to life. One wonders why such colorful creatures do not add their warmth to more of our parks and gardens. It is partly, of course, because there are not enough Waylande Gregorys.

But there is more than one reason for this. The academic art world has, through ignorance, looked down its nose at the ceramic medium and called it a minor and commercial art. There was Della Robbia, to be sure, but he seems to have been a rather remote and isolated phenomenon. The average art-minded person thinks that a Chinese tomb figure and an American skyscraper are made of the same terra cotta. Refrigerators and plumbing fixtures are his idea of enamel. Sculptors have scarcely touched the medium. On occasions when they do attempt ceramics their ignorance of its nature and of the technical aspects of the medium defeat them. Most of their work is of an elementary nature of low-fired or baked clay, cast from a mould. Until they learn to respect the medium as much as they do bronze, and give a lifetime of study to its mastery, we shall have little worthy ceramic sculpture in America.

After a visit to Waylande Gregory's studio one begins to understand the impossibility of achievement in this art by anyone who has not literally enslaved himself to it, body and soul, from the days of his youth. Seeing his colossal figures in process of construction one realizes that creative idea can only come to life in ceramic art through great technical and engineering skill, as well as sculptural genius. Gregory's method is his own invention. His procedure is to erect a cell-like structure similar to the honeycomb of the bee. He says, "If one has observed the crayfish build up the protective em-

bankment at the entrance of his home in the earth, or has seen the wasp build up the nest of mud, then something of the method of building up a ceramic sculpture is revealed.

"Because great thicknesses of clay cannot be dried and fired successfully, and for other reasons as well, the ceramic work must be constructed hollow, somewhat in the spirit of architectural engineering. Due to shrinkage, no support other than clay can be used. The intense heat of 2400 degrees Fahrenheit, and more, would burn away all metal or wooden supports or armatures, even if they could be used. Therefore the structure of the sculpture must be entirely of clay, self-supporting within the form structure and plan of the sculpture. The sculptural form sequence must be so conceived that it is possible to construct and engineer the work to enable it to survive the stresses and strains of drying shrinkages, fire shrinkage, and chemical changes without collapsing or developing cracks. This is not a thing that can be achieved by short cuts. It has taken me many years to acquire the knowledge and experience that it requires to build the massive monumental scale sculptures I am now creating. Some of these sculptures have more than a ton of clay in them. They are of one piece, built up directly in the earthen ceramic clay, fired and glazed at one time. Such sculptures are highly permanent, retain all the texture and veracity of the direct modeling, have great color and distinction over other sculptural mediums.

"It is fundamental to any real understanding of ceramic sculpture that the nature of the material and the construction of the hollow in-and-out-ness is fully comprehended. The necessity of uniform thickness dictates the hollowness and openness for proper drying

*Continued on page 33*





Waylande Gregory's "Mother and Child" emerges from the "volcanic womb of nature," 2400 degrees Fahrenheit. The brick wall that sealed up the kiln door during the firing has been removed, and Gregory has entered to inspect his handiwork. It is a great moment in the life of a ceramic sculptor when he sees that his work has successfully withstood the terrific heat of the furnace, and his creation comes forth without crack or blemish, an imperishable testimony to his mastery of a great art. This sculpture is remarkably fine in its richness of color and texture. The body portions are as vibrant with color as are the paintings in oil of the old masters. This was achieved by integrating the mineral colors into the clays during the sculpturing as well as employing vaporizing or volatile glasses which result in soft semi-glaze surfaces, as Gregory says, "waxy, like fruit untouched by human hands." Other portions of this sculpture are brilliantly colored by the use of porcelain and pulverized fine crystals.



**LEDA** This original version of *Leda and the Swan* is owned by Miss Juliana Force of the Whitney Museum.

## **Sparhawk-Jones** from page 10

It might be maintained that an artist's paintings tell all that their creator has to say, but the following excerpts from Miss Sparhawk-Jones' letters will serve to round out the conceptual picture.

### **Leave the Easel in the Lane and Look Inward**

I believe in expression, and the dramatic aspect of the human spirit interests me. I believe that there is such an ever-increasing number of painters at work on the contemporary scene that those who can must leave the easel in the lane and look inward. They are driven perforce to do so in order to transcend the ordinary. Delacroix thought Courbet a coarse painter; what would he think of many of the brushes at work today? That is why I have admiration for the needle of Dali.

### **Era of the Doll in Art**

I hold very much that this has been the era of the doll in art; that the manikin in the shop window has usurped the place of the Virgin Mary as an image among the people: that the man who invents his own

doll is lucky. Darrell Austin has invented some dolls, Derain's portraits are often dolls.

### **Give the pots and apples a rest**

We must transfer the pain and joy of life into great speech. The time has come to give the sordid or frail contemporary scene less attention. The work of all good artists thrills me, but I like best the men of imagination. Art does not have to be contemporary. Most of Shakespeare's plays were not contemporary except in speech and method. I would like to see the poets increase among us: I think that things survive by reason of the poetry they contain.

### **We need to return to the conception**

If we can find the necessary power! Grünewald's altar piece or Michaelangelo's *Last Judgment* are drafts that would drown us if we understood their surges. We need to tear down the shutters of one more window in our brains as often as we can.

### **I believe in painting on one's pulse**

I believe in dynamism in a picture. That does not mean a heavy hand. I rejoice in overtones—speech with no more existence than the air about a painting, but flowing from it.

### **Is the easel painting dead?**

I have heard important people say it is, that taste and architecture have outgrown it; but before the easel painting is refused a wall, our lives and backgrounds, public and private, must be far more coordinated than they are at present, and growing ever less picturesque. A picture is more than an incidental note on a wall, it is an existence contemporaneous with each possessor until it fades or rots away.

### **The sky is a great teacher.**

I think the greatest lessons in technique can be learned from the sky. The wind and the calm fashion such wonders there with mist which is more fluid than paint. No brush or pencil can excel edges or blending seen in a cloudy sky, its wild flourishes or solid sculptured structure.

### **A little nagging worry.**

While painting I find it useful to have a little nagging worry for a partner. It is something like having a black and a white wing to travel on—each wing is irritated by the shade of the other, and flaps to outdistance it.

### **I have never painted a landscape from nature**

Nor do I draw with models or objects before me. The eye holds innumerable memories. Mine can recognize, after a fashion, when a thing is right and when it is wrong, and where. It is the same principle that makes an untutored person immediately recognize a shape cast by a shadow on a wall, though he could not draw 'out of his head' as we say, the form he sees. I cannot

Continued on page 34

# Oscar Egg... Calligrapher

WITH NOTES BY THE ARTIST

In this day of mechanized living the calligrapher is often asked how his art, so closely related to an ancient, un-mechanized scheme of life, can meet the demands of contemporary usage. Actually the most logical modern vehicle for his work is the book, but even in the less traditional fields of magazine publishing and of advertising there is a place for calligraphy. The brochure, the folder and the booklet are, among all advertising media, best suited to the employment of fine writing and lettering, while captions, initial letters and elements of written text may add interest and character to almost any magazine. Liturgical art, likewise, offers a most natural and effective outlet for the manuscript hands. The inspirational quality of a well conceived and well executed inscription and the traditional tie between Church and scribe are lacking in most typographic products. Lettering and calligraphy, however, do not—certainly *should* not—encroach in any way upon the province of general typography. It is true that many fine pieces of type composition are ruined by the addition of inappropriate “hand lettering,” but fine writing, properly incorporated, can be one of the printer’s most valuable assistants. The insincere, poorly designed alphabets of the normal run of “lettering men” are responsible in no small measure for the astoundingly poor taste of many buyers of lettering. It will, most likely, be up to the actual producers of letters to perform what missionary work is necessary for the education of their potential clients. The letterer must force himself to look objectively at his own approach and decide impartially whether his art is such that it may contribute, in no matter how slight an amount, to a betterment of the cultural standards of American graphic arts, or whether his handiwork serves no greater purpose than to provide him an income. The fine letter artist must be a craftsman with a true craftsman’s feeling about his craft. Like the stone mason and the carpenter he has a particular set of tools to use. He must not only be proficient in the manipulation of those tools, he must understand what constitutes their proper use and he must realize why those, and no others, have come to be his own. He must control them with more than mere dexterity, he must

be guided by a familiarity with the history and the sources of them and their products if he is to realize the immense satisfaction that may come from great writing. He must respect traditions and adhere to legitimate forms. He must develop, finally, a sense of design and rhythm. If, in addition to these, he also has a little imagination, a sincere affection for his work and a lot of good taste, it is possible that at least some of his writing may be truly inspired.

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## LETTERING

Good lettering is RATIONAL lettering, whether it be for an advertisement or an inscription. To be rational it must be LEGIBLE; it must be BEAUTIFUL; it must have CHARACTER. ¶ Legibility is related to the proclivity of those who will read the letters. Some forms and ar-

rangements are readable to some eyes and not to others — witness Black-letter. ¶ Beauty is an obscure characteristic. It comes from good design, capable execution, simplicity and a hearty respect for the traditions of the letter forms and arrangements. ¶ Character means fitness, suitability to the ends for which the letters are made.

"SHE IS THE AMERICAN PROUST" — Whit Burnett

# THE Gates OF Aulis

The Dial Press  Award Novel, 1942

BOARD OF JUDGES: Margaret Marshall, Literary Editor of THE NATION; Sterling North, Literary Editor of THE CHICAGO NEWS Charles Lee, Literary Editor of THE PHILADELPHIA RECORD

## Gladys Schmitt



# MARKS



An ancient and honorable geneology stands behind the army of trademarks, printers' marks, publishers' marks, colophons, monograms and logotypes in use today. Incorporating, as they must to be effective, an extreme simplicity and an easily recognized pattern, the letterer finds them among his most pleasant commissions.

More often than not, the successful device is successful because it possesses three essentials: omission of inconsequentials is of prime importance if the device is not to be confused and cluttered; a thoughtful handling of the pattern of all elements, including the letters used is demanded, as well as a careful avoidance of all characteristics liable to become "dated."

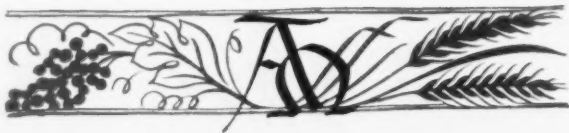
Writing and designing letters is valuable discipline for the designer of devices. The limitations imposed on letter forms by demands of legibility and the variety of lines and shapes employed in making the alphabet and combining the letters one with the other are conducive, if to nothing else, to an appreciation of graceful pattern and a realization that economy of line is a cardinal virtue in creating a trade mark as well as in drawing a letter.



Art is the business of making things with skill. Artists, or skillful makers of things, are particularly needed for the making of the appointments of the altar, tabernacle, crucifix, candlesticks and more particularly, the chalice. This shop specializes in the making of these sacred objects in a forthright and honest manner.



O GOD † Who hast wonderfully framed man's exalted nature, and still more wonderfully restored it; grant us, by the mystic signification of this commingling of water and wine, to become partakers of His Godhead who vouchsafed to become partaker of our manhood, Jesus Christ, Thy Son our Lord; who liveth and reigneth with Thee in the unity of the Holy Ghost, God, world without end AMEN



THESE EXAMPLES of the work of Oscar Ogg are reprinted by permission of Marquardt & Company



The American Institute of Graphic Arts





AFTERNOON SKIING This tempera painting—20 x 24—is owned by the Nebraska Art Association.

of a 50/50 mixture of stand oil and Navy specification spar varnish or damar varnish. The proportion of oil varnish solution to the rest of the aggregate varies from 1/10th to 1/25th. The variable factors are the need for a more or less absorbent ground and the quality of technique to be used; that is, a fine or much finer brushed painting. Experience alone can determine to a nicety the exact recipe required for these varying conditions.

"After priming, the surface is sanded with coarse or fine sandpaper, or both. After that, if an extremely smooth ground is wanted for fine brush work in the painting, the surface is rubbed down with finely pulverized pumice stone.

"From a great number of preliminary pencil and color sketches of the subject I make a precise line drawing, the exact size of the panel, on transparent (though not tracing) paper. The back of the paper is then blackened by rubbing pulverized hard graphite over it in preparation for the transfer of drawing to panel. Spraying lightly with fixatif will prevent the graphite soiling the white ground but it will not interfere with transferring the lines, which is done with an inverted needle driven into the end of a stick. As this stylus traces the contours they are transferred to the ground in beautifully sharp—but sufficiently faint—incisive lines that will not beat through the painting, no matter how thinly the medium is applied.

"The next step is something foreign to most temperamentalists; it is my own procedure but anyone is, of course, welcome to use it. I coat the transferred drawing with an extremely thin priming solution, the same as previously described but made slower-drying by the addition of a very slight amount of oil of cloves. My first very thin underpainting is executed right into this wet priming, laid on over as large an area as I intend to underpaint in one sitting (one day).

"In this first underpainting I use mostly casein emulsion for my medium, it being probably the strongest adherent. This underpainting must adhere completely. In the rest of the painting I use wax emulsion—emulsified egg with very little stand oil—if I don't want a high polish. Or egg emulsion consisting of one whole egg, damar varnish, plus distilled water—twice the amount of egg and varnish—combined, if I prefer a high polish.

"In the former case, the polishing is done by merely rubbing the warmed surface of the finished painting with a very slightly waxed, soft pad. In the latter, by a discriminate use of the following mixture: venice turpentine, damar varnish—proportion depends on leanness or fatness of painting layers—oil of turpentine and white beeswax. After the polish has dried down for a week it may seem advisable to dull it a bit by a little pure beeswax dissolved in essence of turpentine. In polishing, it is the *operation itself* that is important.

"I build up my painting without the use of white pigment. My colors are dry powdered pigments (most of them lime proof) with no body-white in them. Some of the coarser colors I often re-grind and wash. On many occasions I have found, and still find in various regions of the country, good earth colors which I myself refine and use. The average number of colors used is about 15 to 18. If you want to know what it means to build up a tempera without a speck of white, see how many tempera paintings you can find without white, and then compare. The texture, the effulgence of the pigmentation is what I am after.

"I haven't used white outside of 'in my priming' for five years. In my notation and manipulation white is not a paint or a pigment, it is a source of light and its essence is an 'ab ova' suggestiveness and not an 'ab extra' usage. And I have the feeling that the success

Continued on page 34

## O'HARA'S AMATEUR PAGE

ELIOT O'HARA DISCUSSES TEXTURE IN HIS FOURTH ARTICLE ON WATERCOLOR

Watercolor is a language, and, like written or spoken language, will be more flexible and a better medium for self-expression if you have taken the pains to learn it before you seek to "put it in writing."

In paint you have values (light and dark), hues (around the spectrum) and intensity. These three "Dimensions" are your adjectives, and, as in writing, it is well not always to use the same one—particularly for describing different materials.

In the realm of academic painting it is texture that differentiates skin from marble and silk from tweed. It arms the painter with a descriptive power that can lift watercolor far above any of the other media in elasticity of expression.

If it is your bent to coin color harmonies or arrangements, you will feel that a change in texture is as important as a change in color (as the eye moves along the path of vision).

Value, hue and intensity will give you a good working vocabulary, but if they are all used as flat simple areas your picture will lack any richness. Critics might find it without the resonance or the overtones that could raise it to a more distinguished level.

Given the ability to set down with exactitude any color or tint desired, you may explore the possibilities of the vast field of texture.

Do not, however, let texture become the obsession that has made laughing stocks of as many schools as dynamic symmetry did in the last decade. On the other hand, do not ignore its possibilities.

As a start observe all watercolors which have interesting variety in the treatment of areas. Try to duplicate any effects that seem useful, and to devise others.

Make a series of washes in different colors, graded from light to dark, and after they are dry, try cross-hatching and dotting them with a sharp knife.

Try the same washes and colors, but this time drop in the secondary pigments before they are quite dry. At the moment that an area has lost its wet shine and first becomes dull of surface, draw lines into it with: plain water, light and dark colors, or a dull point. You may also mix your colors with white.

Use your ingenuity in finding ways of blotting, patting, smearing and mutilating the area.

However popular the present fad for variety in texture, you should never let it become an end in itself; rather, a means of enriching your painting vocabulary.

Search with the same fine enthusiasm as the devotees of the cult, but having found the new words and phrases, do not flaunt them. To do so would be

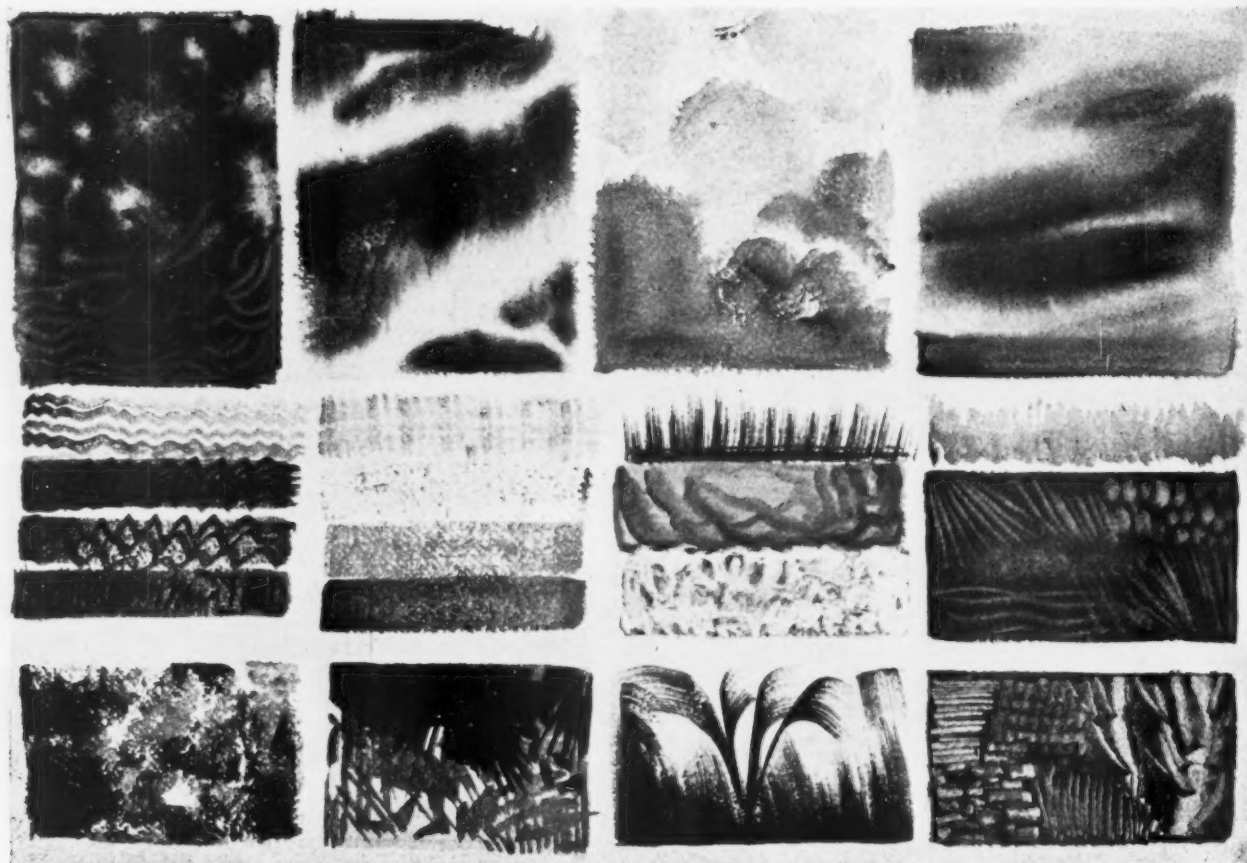
merely to deliver yourself of the message: "See how many words I know!" A less sophomoric use of your new words might be to hoard them for the precise moment when, in a picture, they will convey something expressible in no other way.

It is not only in the sort of description which goes with an academic painting that a variety of surface textures is useful. A new and surprising surface along the path of vision will sometimes be as effective as a change in value or color. A very rough surface will cause the eye to pause in its course through the picture in the same way that a rest in music will say: "Wait! There's something good coming!"

Look over old pictures that you may have done in all flat washes and ask yourself if they might be made more interesting by a new treatment of some one or two areas that now lack warmth.

It may be that the same change in personality can be brought about as would take place through a simple application of eyebrows to the face of an otherwise fine-looking woman who had been born without them.

But beware! For you can as readily spoil your picture as you could the chances of the same woman if, along with the eyebrows, you were to add a moustache or a beard.



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JOSEPH CUMMINGS CHASE seems to be our busiest portrait painter. Three portraits recently under way in his studio include one of Frederick Jagel, famous Metropolitan Opera tenor, shown above. The star is costumed in green velvet posed against a red drop curtain. Mr. Chase was born in Maine. He studied at Pratt Institute, Pennsylvania Academy of Fine Arts and Julien Academy (Paris); has been a portrait painter since 1910; U. S. Government's official portrait painter with the over-seas Armies, 1918-1919. The "Chase Collection of War Portraits" is permanently in National Museum of Smithsonian Institution, Washington, D. C.

Portrait commissions have included four U. S. Presidents, Marshall Foch, Owen D. Young, Norma Talmadge, Helen Wills and numerous others of eminence in state, literature, stage and commercial life, both in this country and in Europe.

Mr. Chase is Head of Art Department, Hunter College, N. Y. C.; author of *Decorative Design*, *Soldiers All*, *The Romance of an Art Career*, *An Artist Talks About Color*, *My Friends Look Good to Me*, *Creative Design*. He is Art and Color Advisor to various manufacturing and mercantile companies.

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## O'HARA'S AMATEUR PAGE

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In the realm of academic painting it is texture that differentiates skin from marble and silk from tweed. It arms the painter with a descriptive power that can lift watercolor far above any of the other media in elasticity of expression.

If it is your bent to coin color harmonies or arrangements, you will feel that a change in texture is as important as a change in color (as the eye moves along the path of vision).

Value, hue and intensity will give you a good working vocabulary, but if they are all used in this simple way your picture will lack any richness. Colors might find it without the resonance or the excitement that could raise it to a more distinguished level.

Given the ability to set down with exactitude any color or tone desired, you may explore the possibilities of the vast field of texture.

Do not, however, let texture become the obsession that has made laughing stocks of as many schools as dynamic symmetry did in the last decade. On the other hand, do not ignore its possibilities.

As a start observe all watercolors which have interesting variety in the treatment of areas. Try to duplicate any effects that seem useful, and to devise others.

Make a series of washes in different colors, graded from light to dark, and after they are dry, try cross-hatching and dotting them with a sharp knife.

Try the same washes and colors, but this time drop in the secondary pigments before they are quite dry. At the moment that an area has lost its wet shine and first becomes dull of surface, draw lines into it with: plain water, light and dark colors, or a dull point. You may also mix your colors with white.

Use your ingenuity in finding ways of blotting, patting, smearing and mutilating the area.

However popular the present fad for variety in texture, you should never let it become an end in itself: rather, a means of enriching your painting vocabulary.

Search, with the same fine enthusiasm as the devotees of the cult, but having found the new words and phrases, do not flunk them. To do so would be

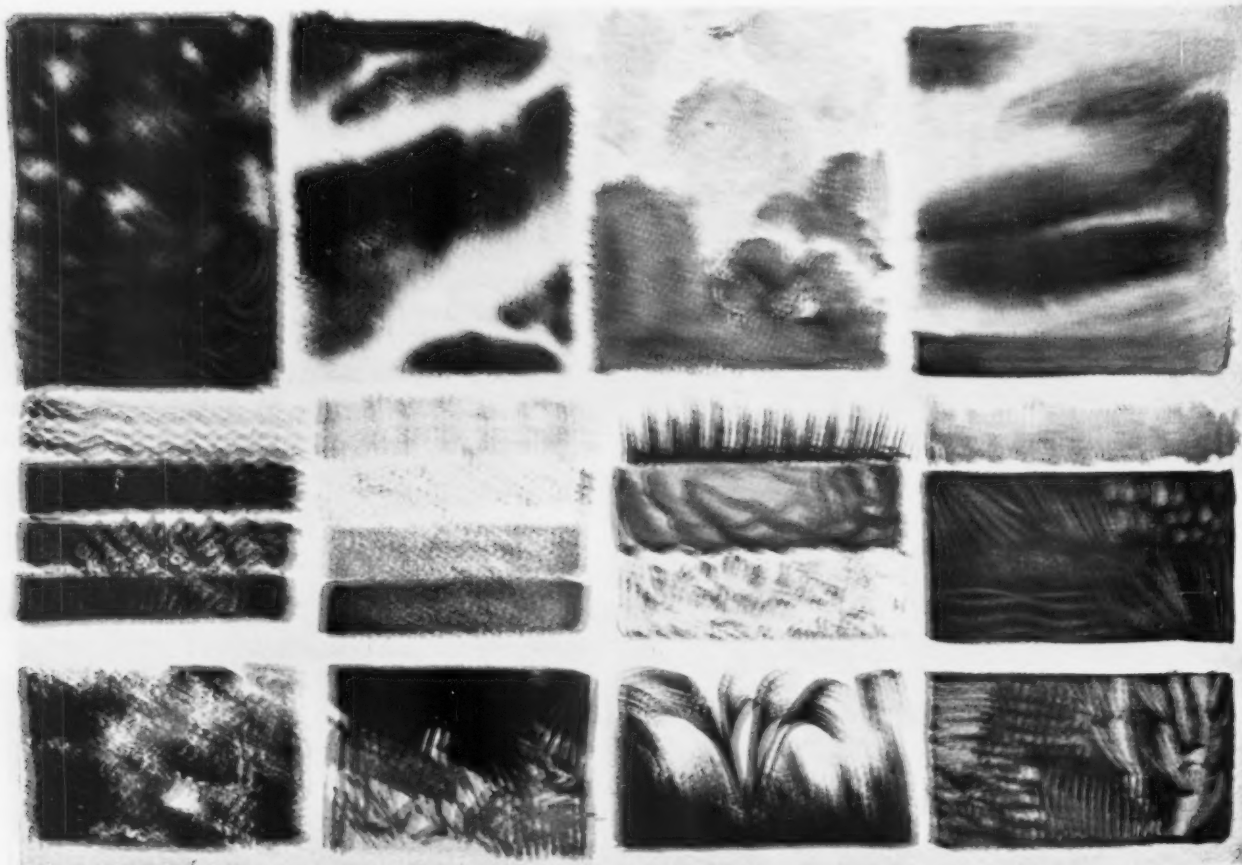
merely to deliver yourself of the message: "See how many words I know!" A less sophomoric use of your new words might be to hoard them for the precise moment when, in a picture, they will convey something expressible in no other way.

It is not only in the sort of description which goes with an academic painting that a variety of surface textures is useful. A new and surprising surface along the path of vision will sometimes be as effective as a change in value or color. A very rough surface will cause the eye to pause in its course through the picture in the same way that a rest in music will say: "Wait! There's something good coming!"

Look over old pictures that you may have done in all flat washes and ask yourself if they might be made more interesting by a new treatment of some one or two areas that now lack warmth.

It may be that the same change in personality can be brought about as would take place through a simple application of eyebrows to the face of an otherwise fine-looking woman who had been born without them.

But beware! For you can as readily spoil your picture as you could the chances of the same woman if, along with the eyebrows, you were to add a moustache or a beard!



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JOSEPH CUMMINGS CHASE seems to be our busiest portrait painter. Three portraits recently under way in his studio include one of Frederick Jagel, famous Metropolitan Opera tenor, shown above. The star is costumed in green velvet posed against a red drop curtain. Mr. Chase was born in Maine. He studied at Pratt Institute, Pennsylvania Academy of Fine Arts and Julien Academy (Paris); has been a portrait painter since 1910; U. S. Government's official portrait painter with the over-seas Armies, 1918-1919. The "Chase Collection of War Portraits" is permanently in National Museum of Smithsonian Institution, Washington, D. C.

Portrait commissions have included four U. S. Presidents, Marshall Foch, Owen D. Young, Norma Talmadge, Helen Wills and numerous others of eminence in state, literature, stage and commercial life, both in this country and in Europe.

Mr. Chase is Head of Art Department, Hunter College, N. Y. C.; author of *Decorative Design, Soldiers All, The Romance of an Art Career, An Artist Talks About Color, My Friends Look Good to Me, Creative Design*. He is Art and Color Advisor to various manufacturing and mercantile companies.

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## On Evaluation of Quality



## TAUBES' page

Frederic Taubes, prominent American painter and authority on technical matters will, each month, discuss some phase of the painters' problems. He will also be glad to answer questions, technical or otherwise on this page. Address him care of American Artist, 330 West 42nd Street, New York. Questions will be answered in order of receipt.

In the June issue of *AMERICAN ARTIST*, Mr. Balcomb Greene, in his article, *I Paint as I Paint*, made the ponderous statement that to judge quality by a system of comparison is an "utterly false concept."

Well, well! among all the false concepts on record, the one held by Mr. Greene will, I believe, achieve marked prominence. Let's, then, put it down straight, with no less ponderousness: Quality is not a matter which is understood *a priori*; only empirical knowledge may establish the measure for quality. There is no other way of judging quality of things—be it horses, jades, violins, automobiles, cuff links, whatsoever; yes, and art itself—than by means of comparison.

Apropos violins: How would you know that the Stradivarius, for example, is a better instrument than such as one may buy in a department store bargain basement unless you compare them one with another? Or suppose that all you had heard of music in your life was "Love in the Ozarks," the "Prince of Jaipadur" and some such things. How are you to know that "Love," etc. and the "Prince," et al are utter trash as compared to, say, "The Wanderer" by Schubert? Of course you may enjoy any hellish noise without attempting to evaluate its artistic merit, but once you seek for a standard of values you will have to establish a paradigm first. And what would such paradigm be? In case of Gothic architecture, for example, it will be the Cathedrals of Chartres, Rheims, or Rouen, or some other great masterpiece of Gothic architecture. Now let's assume that a citizen of China who never has seen a Gothic edifice would come to New York. You could safely point out to him the Rockefeller Church on Riverside Drive as a splendid example of Gothic architecture—you could tell him this, and the poor chap would have no suspicion that you were being facetious.

Or how could you understand that a Bernardo Luini did not quite reach what he had set out to achieve, unless you had schooled your eyes on Leonardo da Vinci? And how are we to judge our own paintings—which one is not so good and which one is worse—if we do not compare them with one another? Now, someone might entertain the idea that one could not compare the "old" with the "new" art and in so doing arrive at a common denominator of quality. However, let it be understood that there are no different issues involved in the old and the

new art, in objective or non-objective art, for esthetic laws which rule the art of all times are immutable. Notwithstanding this axiom, some of the people suffer all of the time under the delusion that art, the one with the capital "A," stands entirely aloof from the medley of human activities, and that quality of art cannot be weighed on mundane scales. As a matter of fact, we have ample evidence that in

our contemporary system of art criticism, the quality of art is determined by reading the leaves from a tea-cup or by crystal gazing. Yes, where art is concerned, the Delphian Oracle is still with us.

*The Editors invite Mr. Greene and readers to comment on whether or not the judgment of quality in arts should be established along some other lines than those indicated by Mr. Taubes.*

### TAUBES' QUESTION AND ANSWER DEPARTMENT

*Mr. M. G., Brooklyn, N. Y., asks:*

You mentioned in your book, *Studio Secrets*, that El Greco used azurite blue. Is this color obtainable today? How is it prepared?

*Answer:* Azurite blue is, to my knowledge, unobtainable today, either in tubes or as dry pigment. However, this copper carbonate mineral is found right in the U. S., in San Juan County, Utah. After first carefully selecting the purest specimen of the mineral, the pigment is obtained in the usual manner of preparing an earth or a mineral color. That is, by grinding and washing; levigation and flotation. A relatively easy procedure, but not for the inexperienced.

*Question 2:* What should one study when he wishes to advance himself in art?

*Answer:* Study the work of the old masters, the work of the younger masters, and the non-masters as well. Study the history of art and the lives of the great painters; books on techniques, materials, anatomy. Study from all good sources and from the bad ones. Nonsense may be at times as revealing as wisdom.

*Mrs. R. F., Los Angeles, California asks:*

How is the market value of paintings established?

*Answer:* Through manipulations. There is no connection whatever between esthetic and monetary values. But as soon as a painting is put on the market it becomes an object of commerce. As such, it is subject to the same laws which prevail in the butter and egg trade—with one reservation, however—it is easy to ascertain for one's self whether an egg is malodorous, but you can't smell a painting. That is why so many rotten eggs—I mean bad paintings—are sold at ransom price. The reason for it is that most of the people look at art with their ears rather than with their eyes; especially the "arty" people—much more than the so-called uninitiated—are persuaded or frightened into admiration of certain paintings. As a rule, these paintings carry a signature which has been high-pressured into prominence by vested interests. This, of course, does not apply to the old masters. Here, it is time which, without undue pressure, distills the true values in art.

*Mr. S. B. Bronx, New York, says:*

What specific uses have the varnishes in oil painting?

*Answer:* A. As an addition to the painting medium; B. As thinners for the painting ground (white lead oil color); C. To bring out sunk-in colors; D. To promote a better adhesion of consecutive paint layers; E. As a protection to the finished paint surface.

*Question 2:* How do the varnishes differ from each other in use and composition?

*Answer:* Retouching is the thinner medium; it is used for occasions: A, B, C, D, E. The final picture varnish possesses a heavier consistency, it is less volatile, and should be used for the occasions A and E.

*Mr. C. H. W., Philadelphia, Pa., asks:* Did Manet and Velazquez use flake white in combination with ultramarine for flesh tints? Is there any evidence of discoloration caused by chemical change?

*Answer:* I presume that the presence of sulphur in the chemical compound of ultramarine must have induced the question whether this constituent would not affect white lead. The answer is no. Velazquez as well as Manet did use ultramarine in combination with white lead for painting cool flesh tints, and so did countless other painters from time immemorial without deleterious effects.

*Miss A. B. S., Holtsong, Pa., asks:*

Which is the best way of preparing Masonite board for oil painting, and which side of the board is preferable?

*Answer:* Masonite board may receive a priming on either side. But the smooth side of the board should be first roughened with a coarse sandpaper in order to make the ground adhere. After sizing the board, a half-oil ground (semi-absorbent ground) should be applied to the sized surface. Formula for the size: glue or gelatine 1½ oz., water 1 pint. Formula for the priming: add to 1 pint of the size, 20 oz. whiting and 6 oz. titanium dioxide. Mix thoroughly. Add up to 8 oz. linseed oil. Emulsify the compound by vigorous shaking. Apply several layers of the emulsion crosswise with a house painter's brush. Upon drying, smooth the ground with a fine sandpaper.





The drawings on this page came from Collier's

# Donald Teague

illustrator of frontier and sea

AN INTERVIEW BY ERNEST W. WATSON

CALIFORNIA, as everyone knows, is the land of heart's desire, the most favored spot for a man—even an illustrator—to live in and bring up his family.

But New York, so far as illustration is concerned, is the source from which all blessings flow.

It is taking a lot for granted to expect them to flow 3,000 miles from their headwaters, over mountain and plain, just to indulge the whim of an artist who prefers to live in Los Angeles rather than New Rochelle, Westport, or—heaven forbid—Danbury, Connecticut. Almost like asking the mountain to come to Mohammed. Yet it works! Donald Teague has maintained his studio on the West Coast for the past six years, thanks to air transportation which delivers his drawings to New York publishers in twenty-four hours. (Before the war—now it takes a bit longer.)

As a matter of fact, Teague's predilection for the sunshine of the West Coast is no mere whim. While he was away on a world cruise the family hearthstone was transferred to Los Angeles by his father and brother who moved there from the East in 1937. Then there was the enthusiasm of Pruett Carter, who had already settled in "God's Country." California, to be sure, was a Garden of Eden for Teague and his bride, Verna Timmins, in 1938—and it has been an ideal place in which to rear their two blond daughters. It is, moreover, a happy hunting ground for an illustrator of the out-of-doors; of horses, cowboys, and the romantic life of the forty-niners; a bounty of the moving picture industry which provides properties, color and action. "In twenty minutes," says Teague, "I can have access to any type of historical vehicle, with or without horses. I can ask 'Fat' Jones, nearby, for a McClellan saddle of 1870 and get it. Jones

supplies horses, saddles, and all equipment including stage coaches and other vehicles. At the Western Costume Company I can get authentic costumes of all periods.

"As to horses and horsemen, the country is full of them; and a cowboy is always at hand to cast a critical eye upon my drawings—which, believe me, he does! My favorite model and severest critic is Ted Wells, who doubles for Bill Boyd in the *Hopalong Cassidy* Series. Ted was brought up on a big cow ranch in Wyoming and knows every angle of a cowboy's life. Replicas of pioneer streets and buildings on the movie lots serve as settings for many of my illustrations. Then of course there are the mountains and the desert themselves."

There also is the ocean, another of Teague's special interests and the setting for many of his story illustrations. He was familiar with ships and the sea before he went to California. These he has sketched, painted, and photographed pretty much all over the world. Since 1920, and until the war, he has spent three or four months out of each year in travel; has made fifteen trips to Europe, and one, of longer duration, which took him around the world. (Incidentally, his journeys touched the edges of two wars: the Riff war in North Africa in 1925 and the Chinese-Jap war in 1937-38. In each, he barely escaped having his head shot off.) As a result—not of his narrow escapes—he has a large collection of pictorial travel data that might be the envy of any illustrator. This is of far greater value to him than any published travel pictures, because every picture is but a part of a larger scene well remembered.

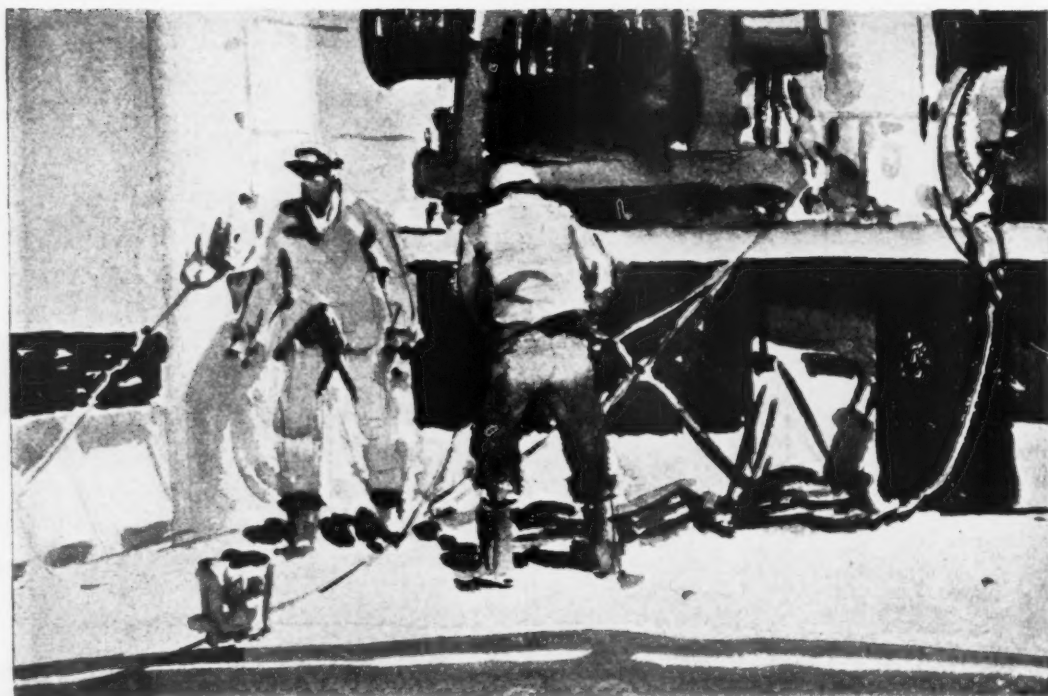
Teague is an inveterate sketcher. His sketchbook and camera accompany him wherever he goes. First he sketches, then he makes photographs

Text continued on page 30





*In this photograph Ted is shown tracing the lines of photostatic sketches projected on illustration board.*



#### OVERHAULING GEAR

*Halftone reproduction (one size) of a watercolor of overhauling gear outside town. The sailor at left wears a bright yellow slicker. The sky is a deep ultramarine, the sky is blue. Reds, browns and greens predominate elsewhere.*

*This spirited ink drawing was executed on scratchboard, for American Magazine, about four times the size of our reproduction.*





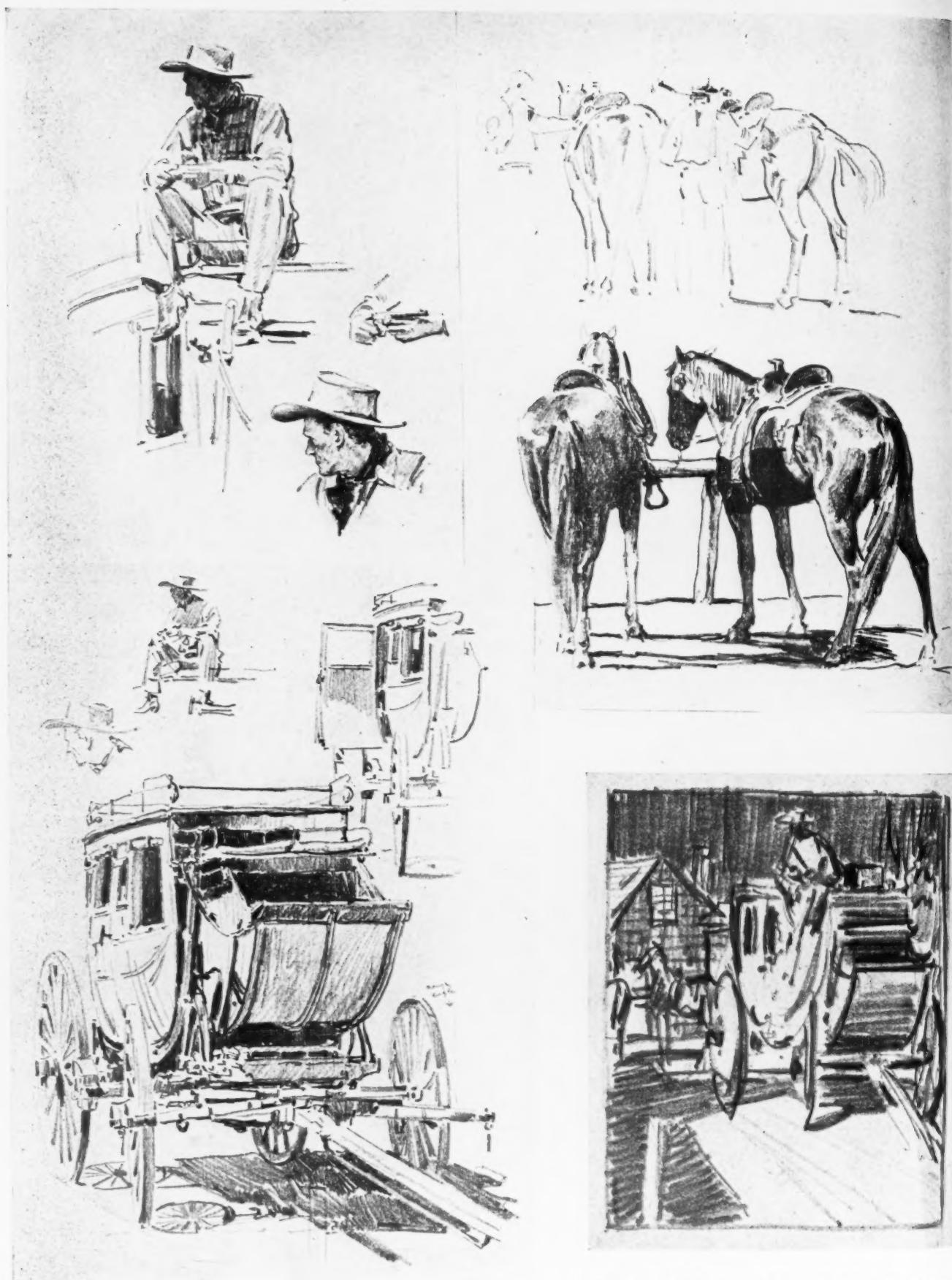
*Wash drawing for Collier's,  
about one-fifth the size of the original.*



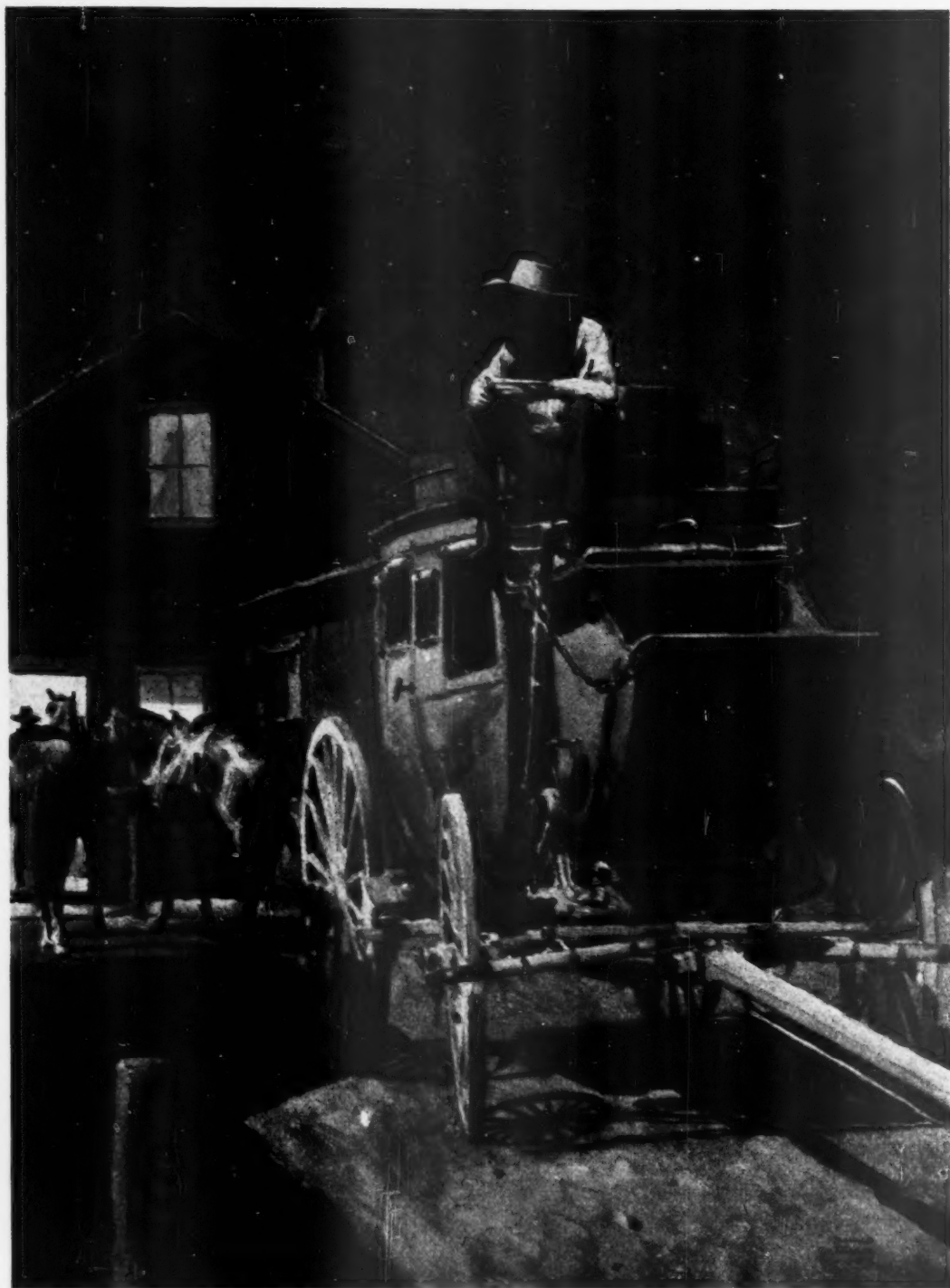
*Small color sketch for the illustration,  
at right, for a Saturday Evening Post  
story. The original watercolor for the  
final painting is 30 inches high.*







Pencil studies from models and objects for the *Post* illustration reproduced in color on the facing page. The pencil composition above is one of many made by Teague for this picture. A color sketch (not shown) preceded the final painting.



POST ILLUSTRATION BY DONALD TEAGUE

*This typical Teague "Western" appeared in the August 21, 1943 Saturday Evening Post as an illustration for "Bugles in the Afternoon," a story by Ernest Haycox. In the Post it was a bleed-page color reproduction. The title was printed in a white panel mortised out of the picture at the bottom, cutting off the picture as high as the wheel hubs.*

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TEAGUE from page 25

of the same subject. The sketch serves his creative intention; the photograph records factual information that may be needed if and when the subject becomes part of an illustration. But the sketch comes first.

In developing an illustration Teague begins with small pencil compositions. He may make a score, fifty, or even more of these before he takes up his brush for color studies—these also at small scale. "There is nothing I can add to this," Teague told us. "The preliminary sketches are just blood and sweat." After he has produced a satisfactory color comprehensive he goes out on location to sketch from models which he poses as they are to appear in the composition. There may be a dozen horses, three or four figures, and a vehicle or two in the picture. All will be sketched in pencil and afterwards photographed.

The next step is to have the sketches photostated down to size (six-inch maximum) to fit his projector—his originals are usually large. They are then projected, one at a time, upon a sheet of watercolor paper, and lightly drawn-in with a pencil. This insures a clean line. The surface of the paper is not spoiled by changes or erasures. Through proper adjustment of focus and distance the individual figures can be projected at the exact size called for in the comprehensive, and in their proper position in the picture. This is a great mechanical advantage over tracing or redrawing. What is even more important, the spirit of the first sketch, made from the model, is transferred to the final rendering.

Teague's illustrations are invariably done in watercolor or gouache; he prefers the former, delights in the crisp handling of direct brush work. It reproduces well too. He works at rather small size, twenty inches being the usual maximum dimension.

Donald Teague enjoys a reputation as a painter in the fine arts field. He is usually represented in the big national shows; wins prizes too. His latest award was the Zabriskie Prize for his watercolor *Cap'n Rich*, in this year's American Watercolor Society Show.

The artist was born in Brooklyn in 1897. He studied at the Art Students League for two years under Bridgman and DuMond, then got a job under Ray Greenleaf for Ward and Gow. After a year of this he realized his need for more study and went back to the League. His next position was with the Frank Seaman Agency where he did advertising drawings and lettering for two years.

Following his service in the Navy in the first World War, he made his first trip to Europe and, returning, decided to be an illustrator rather than an advertising artist. His first commission came from *Everybody's* [now defunct]. It was the beginning of a continuing demand which brought him sufficient prosperity to provide for those annual visits abroad.

Teague says that an account of his career would be incomplete without a bow in the direction of Dean Cornwell for his aid and encouragement. "In those early days," he recalls, "Cornwell rarely failed to make time to look my stuff over, despite his own very busy days and the constant knocking on his studio door of young illustrators who sought his advice. He handed down the principles of illustration promulgated by Howard Pyle and demonstrated to him by Harvey Dunn, his teacher."





**DONALD  
TEAGUE**

**wields a crisp brush on**

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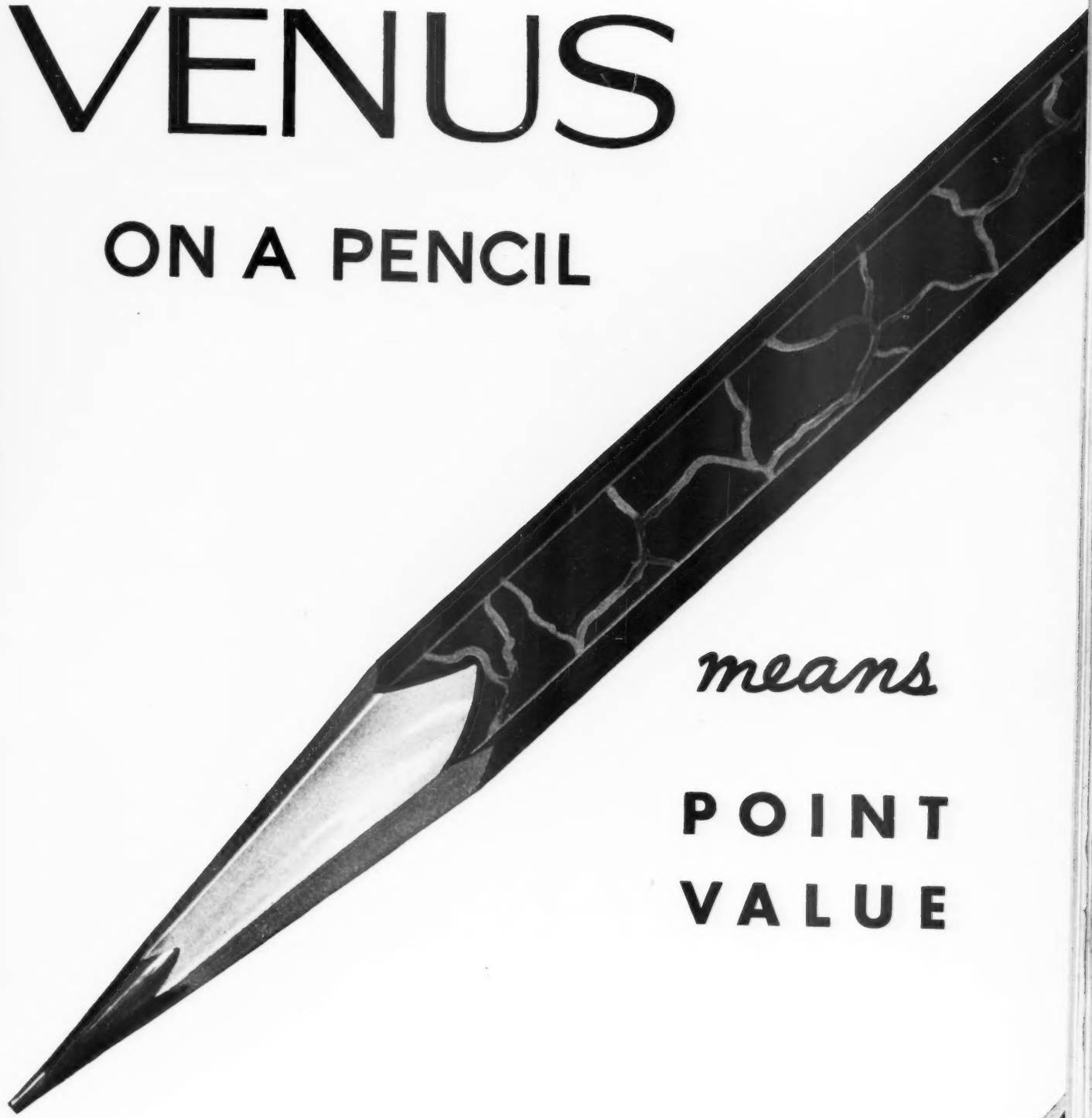
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"A good drawing pencil coaxes out ideas," he said. "If you have any inherent genius, the pencil gives it articulation. Winner Techno-TONE is that sort of a pencil. It translates grey matter into exciting black visuals, presentations and finished art."

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and firing. And this hollowness and openness can be a means of great expressiveness, for it allows a sculpture to have an inner modeling and in some cases to be seen into and seen through. I have done many such sculptures of human figures swimming in water, the water modeled in such a way that there were openings through the sculpture. In some cases I have sculptured fish with the water, and some of the fish shown swimming through the sculptured water forms. In the figure, *Fire*, the openness of the sculptured surface, made up of tongues of flame, allows one to look into the hollowness of the forms and see deeply into sculpture other repeated patterned forms of flames.

"The great moment in the ceramic sculptor's life comes," says Gregory, "when, after the piece has been fired and given several days to cool slowly, the time is at hand to remove the bricks with which the kiln doorway has been tightly sealed. As I stand before the sealed-up kiln I feel such excitement as an archaeologist must experience when he is about to open an ancient tomb, and I am filled with the same uncertainty as to what I shall discover.

"For it is in the kiln firing that the artist deals with destiny in four dimensions. Into the kiln he places his work shaped of raw materials: this equation of raw materials, prepared in anticipation of what the fire shall transform and extend. For the artist's work is now in the volcanic womb of nature and as the heat of the kiln is increased, 'aeons' and 'aeons' of artificial time are projected upon the raw materials of the ceramic sculpture. Thus harnessed and imprisoned in the kiln, nature, in a volcanic-like stroke, transforms raw clay into vitreous stone; powdered glaze into lava and crystal; pasty colors into ringing hues; earthy clamminess into cool and sonorous vitreous ceramic. This final embrace of nature either damns or blesses the work. The verdict is either beauty or abortion. For this is the great testing touch of natural force. If the work of the artist is unsound, the embrace of the fire will crush it, shatter it, bruise and disfigure it. But if the work is true, compounded soundly, constructed with understanding, intelligently controlled, the fire will make it whole: will bless it with surfaces and textures imbued with caresses; will weld together those true equations of thickness, spaces, proportions of ingredients, equations of minerals, collusions of color oxides, textures, into a sculptured unity of natural homogeneity. The result—a sculpture of great permanence, cool beauty of vitreosity, bell-like tonal sonority, flawless unity and beauty.

"Thus it is with the greatest excitement that I tear down the first bricks and, as soon as there is an opening big enough to admit my body, I crawl into the kiln to see what nature's verdict on my work has been. If she has approved there can be no greater ecstasy. If not, well, a ceramic sculptor must be prepared to pay a big price for occasional moments of ecstasy."

Mr. Gregory has recently completed a sculptured ceramic mural for the Municipal Center in Washington, D. C., which is the first of its kind in modern times. It contains over fifty life-size figures of police, firemen, and citizens in dramatic scenes depicted in full mural colors achieved with glazes. It is made of high-

Continued on page 39

and beauty of the luminosity, tone and color (not pigment) depth, translucence of texture of a tempera will mean something else if I do it in this sense, irrespective of absence of colossal and sensational subjects and cosmic messages to fellow humans.

"I keep my colors mixed (to a proper—thin currant jelly—consistency) with distilled water and a bit of egg damar emulsion, in open-mouthed jars, topped with distilled water to prevent drying. Thus I can keep many of the colors for a year or two, changing the distilled water on them about every two or three months. This preserves the colors clean and clear.

"I use long-haired, flat, sable brushes anywhere from 1/4" to 1" wide for finishing. Much wider up to 1 1/2" or 2" and somewhat coarser brushes for underpainting. Long-haired, round (1/16" thickness) sables for linear contour drawing and contour finishing. Also long-bristled (fine, hog's hair) oil brushes, which I pluck to avoid watery density, to serve for the coarser 'under layers.' Finally, often a tooth-brush where an even spacing and width of line is required in sharply terminating strokes.

"My palette is a light tea-table-like contraption, easily movable on castors, with a plate glass top whose reverse side is painted white. This top is countersunk one inch. Out of the jars enough paint is put on this 'palette' to last two or three days. The paint on the palette is kept moist (overnight, or for a couple of nights) by means of a large, flat, wet sponge in the middle of the palette, and the whole thing covered with a piece of glass. The colors are mixed as the case demands, either on the palette or by cross-hatching on the painting.

"Apropos the individual 'scoops' of colors on the palette: they are put in small apertures spaced out in a U-shaped, one-sided tin channel whose vertical depth is that of the countersinking on the palette, horizontal depth about 1 1/2"—easily removable for washing. It is excellent for keeping the colors from inter-mixing accidentally. You can readily see why this medium is not an outdoor one."

#### SPARHAWK-JONES from page 16

always at once get the right line and tone, but I know that the touch which will bring things to a better order lies within my reach, with effort.

#### Method of work

I never make preliminary drawings on my canvas, but draw and paint at the same time. I do not depend upon sketches made beforehand; at most I have a scribble on a bit of note paper. I like to work on a canvas larger than my finished picture will be, so I can move about in it, shift and change the arrangement as the life grows. After a while, painting a picture is like a conversation with someone in trouble, only you must listen with the eye and try to help the picture out of its difficulties.

"I have no formulas. Each painting comes as it will and I snatch at a matchstick or the heel of my shoe if it will get me my effect. I use my watercolors as I do my oils. My subjects come to me often by association; and I like a subject, a firm and related idea.





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A folder received recently tells how anything made of cloth—scarves, handkerchiefs, aprons, towels, draperies and table linen—may be decorated with Alphacolor Dry Tempera, a medium produced by the Weber Costello Company, Chicago Heights, Illinois. Colors may be applied as stencils, free-hand, or with the silk screen. The finished work may be washed or dry cleaned, and does not have to be "set" with a hot iron. The company will be glad to send the folder upon request.

### Special Products for Artists

The General Pencil Company, 67-A Fleet Street, Jersey City 6, N. J., announces the creation of certain new products which should be helpful to artists. One of these is a charcoal pencil in a wood casing in three degrees of hardness. Another is a broad sketching pencil of graphite lead in rectangular shape, and a third is graphite sticks made in both square and rectangular shapes. Information about these may be secured by writing directly to the company.

### Creative Crafts

There has recently come to our office an interesting 24-page catalog of craft materials suitable for occupational therapy. Included are wood products such as plates, bowls, boxes, etc., and suggestions for their treatment to achieve interesting effects. A copy of the catalog may be secured upon request.

### Drawing Machine

A new Master-Drafto Drawing Machine, Model No. 60, is announced by the Drafto Company. The machine takes a maximum size sheet 24 x 36 inches, and is designed for use in industrial drafting rooms. When mounted on the drafting board or table it combines the use of scales, triangles and T-square into one operation, and its protractor device can be used to make divisions to 1/2 a degree. It is described as light in weight but ruggedly built to stand up under hard use. More information may be had by writing AMERICAN ARTIST.

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## ON MAKING SKETCHES

For most of us, Maine vacations are out until after the war, but since almost anything and everything lends itself to direct sketching, this valuable habit need not be abandoned. In fact, the necessity of making a sketch in limited time frequently causes the artist to seize on the essentials and in so doing produce a more spirited and effective drawing.

Here is an example of such a pencil drawing by Arthur Guptill, made several years ago, in Maine. It is not a pretentious sketch; it was made on the spot as a note for future reference. Guptill has made literally hundreds of similar "notes." They furnish him with material for his more complete built-up compositions in pencil, pen and ink, and watercolor.

Don't make the mistake of passing up a subject that attracts your attention because it seems on second thought to be unimportant—allow your first enthusiasm to work for you. Some of the finest paintings in recent years have been developed as a result of a spontaneous sketch, made on a pad small enough to fit into a pocket.

After making one sketch, walk around the subject and make other sketches from various angles. Then when you are away from the subject, spread the sketches on a table and make a large final composition, utilizing the material recorded in your several sketches. From pencil, and pen and ink sketches, try making wash drawings in monochrome or limited color. N. K.

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### Classroom Films

Recently the Encyclopedia Britannica Corporation took over Erpi classroom Films, Inc., and the services of the Encyclopedia Britannica staff will now be available in the production of these films. Included in a series of bulletins available are the following: Art and Music films, Social Studies films, American Historical films, Plant and Animal Life films, Physical Science films, Regional Geography films. Copies of any or all of these booklets may be secured upon application to this office.

### Silk Screen Process in the War Effort

The Graphic Arts Department of the Sherwin-Williams Company, Brown & Lister Ave., Newark, N. J., has recently issued a bulletin in which is featured the work of the Army and Navy in reproducing instruction charts, signs, placards, posters, etc., for the use of the armed services. Inasmuch as this type of visual education will undoubtedly find wide adaptation in our school training, this brochure will prove of aid to supervisors and teachers of art.

### Occupational Therapy

This subject has come to the forefront rapidly and from all indication there is need for far more teachers than are available. The Related Arts Service, 511 Fifth Avenue, New York 17, has prepared a little poster entitled "Highlights in Handicrafts," featuring certain items fitting into the needs of occupational therapy. A copy may be secured without charge by addressing the Service.

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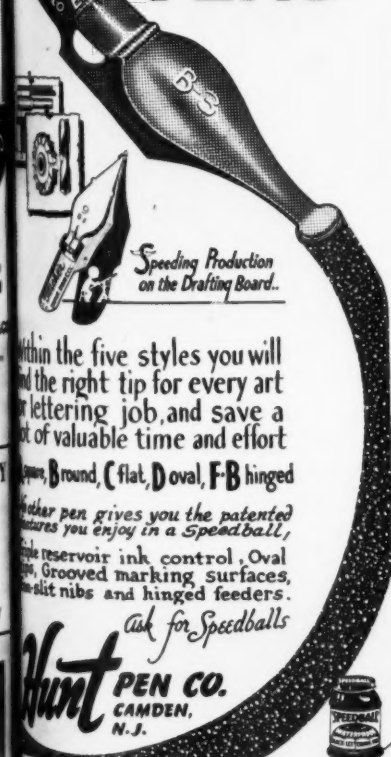
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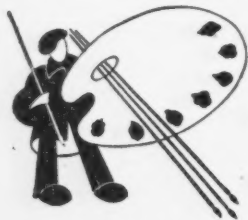
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### X-acto booklet

The publication of "The Commercial Artists Handbook," the fourth in their series of educational publications, is announced by the X-acto Crescent Products Company, 440 Fourth Avenue, New York 16, New York. In this 16-page booklet the following technics are discussed and illustrated; photo retouching, both negative and prints; air brush friskets; butt-patching of drawings; the use of transparent Ben Day screen sheets, and silk screen work. This manual describes and illustrates many new technics involving the best use of knives in these fields. The books previously published by the X-acto knife makers are: "How to Build Solid Scale Model War Planes," "Twelve Technics for the Artist, Student and Teacher," and "The Whittler's and Woodcrafters X-acto Handbook." The books are on sale at art supply and hobby dealers' at 10 cents each or can be procured direct from the company.

### Oil Colors

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GREGORY from page 34

fire ceramic clay sculptured by hand in terra cotta. No molds of any kind were used.

Other examples of his work are found at the Chicago University Theological Seminary Cloisters, the United States Military Academy at West Point, and the White House. His work has been shown by invitation in many of the large museums in America and Europe, and is represented in numerous collections. During the last six years, Mr. Gregory has won international recognition of his work in ceramic sculpture, and has been awarded a large number of medals. He has been carrying on advanced research work in the use of American clays and minerals as a medium for sculpture. He has perfected many distinctive glazes, and his latest invention is the fusing of clear crystals into ceramic clay structure (a patented process). He creates his fused crystals by pulverizing choice raw materials, shaping them into unusual forms and subjecting them to intense heat in the kiln. Here a controlled volcanic eruption takes place, similar to nature's eruptions. When held to the light, the effects are gem-like pools of scintillating color. Margarite d'Alvarez, the noted singer, has called them "pools of enchanted tears."

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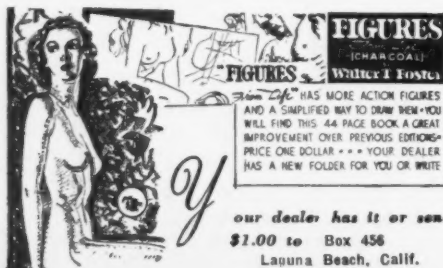
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**Charles Burchfield.** A Retrospective Exhibition of Water Colors and Oils . . . 1916-1943. The Albright Art Gallery, Buffalo. \$1.00.

In the May, 1942 issue of *AMERICAN ARTIST*, Charles Burchfield, American painter, was the subject of one of Ernest W. Watson's finest reviews.

It is an obligation, therefore, to call to the attention of our readers, many of whom expressed great interest in Mr. Watson's article on Burchfield, the availability of this splendid monograph on the artist.

This exhibition contained eighty Burchfield pictures (mostly watercolors) which were borrowed from public and private collections throughout the United States. Fifty-four of these are reproduced in this attractively presented catalog in black and white. Mr. A. C. Ritchie, director of the Albright Art Gallery, has contributed a noteworthy introduction and, in collaboration with the artist and his dealer, Mr. Frank Rehn, compiled a complete check list of the entire exhibition. The latter provides the reader with the pertinent facts of each picture—medium, size, date of execution, and present owner. Item number 46 among the reproductions—"March Road"—was reproduced in our magazine in full color.

Since Charles Burchfield occupies an important position among contemporary American artists and enjoys an enviable position within the appreciation of both conservatives and progressives, the publication of this illustrated catalog of his art is bound to arouse great enthusiasm. It is one of the finest records of a one-man show to reach our desk in a season that has witnessed a high standard of art publications. N. K.

**Art in Progress.** The Museum of Modern Art, New York. \$3.75.

In the late spring of the present year, the Museum of Modern Art celebrated its fifteenth anniversary with a large exhibition embracing all of its activities. These included the field of films, dance and theatre, photography, industrial design, prints and posters, as well as the major fields of architecture, painting, and sculpture.

The present volume is a graphic record of this commemorative exhibition. It has been prepared by the various heads of departments of the Museum and contains 259 plates, four of which are in full color.

Many in the paintings section were borrowed for the exhibition and were selected to show the development of modern painting from the last half of the nineteenth century down to the present time. It is enough to make some of the older boys turn over in their graves.

The book is well printed and the items it contains are carefully and expertly documented. Recommended to all students of contemporary art. N. K.

**Aircraft Production Illustration.** By George Tharratt. McGraw-Hill Book Company, Inc. New York. \$3.50.

To our readers who may have wondered whether or not they were fitted for that relatively new but particularly vital type of drawing known as production illustration, this book may well hold the answer. And if it speaks to them in the affirmative, it will at the same time stand ready to guide them safely and sanely through the intricacies of a subject which is bound to play as important a part in the post-war world as it does today.

A scanning of the first dozen paragraphs of the preface, together with a quick thumbing through the rest of the volume, should give one at least an inkling as to both his interest in and his qualifications for this pursuit. These

early paragraphs tell what production illustration is, how it is used, and why; then the book leads through the principles of perspective, elements of freehand drawing, and shade and shadows. From this point the author pioneers with chapters on technical sketching, air plane layout in perspective, and extremely technical pages on preliminary-design illustrations, sub-assembly production illustration, and so on and on. The illustrations are many—photographs, drawings, diagrams, sketches—and they show all parts of planes and equipment. There are tables, too, of related data. Appended are indices of production illustration schools and instructors, uses of production illustration, etc. And there is also information on the teaching of the subject.

In short, the author has undertaken a tremendous task, which on the whole he has handled very well. A.L.G.

**The Glorious Adventures of Tyl Ulenspiegel.** Charles De Coster. Pantheon Books, Inc., New York. \$3.50

Here is an illustrated book that deserves more than passing mention, for it contains 100 woodcuts by that great Flemish woodcutter, Frans Masereel. Anyone interested in black and white illustration cannot help but benefit by the possession of this edition. (Masereel is known to a few Americans as the creator of the modern block-book—the story of which is told graphically in woodcuts without any words.)

In illustrating the present book he is dealing with familiar subject matter, for it is his country's epic story—here presented for the first time in a complete, popular edition and in brilliant English translation. It appeared originally in 1869; the scene of the story is the seven Low Country provinces in the sixteenth century during their revolution against the domination of Spain; the popular hero is Ulenspiegel.

Returning to the woodcuts, they are best described as highly imaginative, dramatic and powerful. Masereel deals in broad masses of black and white in which the silhouette is the basic form, transformed into a three-dimensional solid by the juxtaposition of light effects. These woodcuts have a decided archaic flavor which exudes a rugged beauty that grows with familiarity rather than diminishes. In this reviewer's opinion, Masereel is one of the greatest woodcutters working today; by comparison with many contemporaries his rich black and white makes their work seem anemic and pallid.

This book was selected among the Fifty Books of 1943 and in the opinion of most critics it emerges as one of the finest illustrated books of the past year. N.K.

**Drawing the Ballet.** By Emlen Etting. The Studio Publications, Inc., New York. \$1.00.

With American interest in the Ballet reaching a new high this season, this newest book in the Studio dollar series has been well timed.

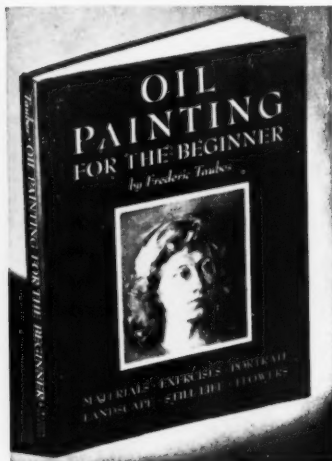
The book is exclusively devoted to the brilliant drawings of Emlen Etting, made, for the most part, while his subjects were in full motion. The artist's brief commentary which accompanies his drawings not only explains his methods but reveals his appreciation for one of art's oldest forms—the dance.

The simplicity of this artist's materials ought to be a challenge to every other draughtsman. He says: "On these pages the means employed are simply a 2 B wooden pencil, a pocket hole refiller, an India ink fountain pen, a marshall stick, and a camel's hair brush." Anyone interested in drawing the figure in motion whether in the Ballet or not, will find Mr. Etting's little book of great instruction and inspiration.



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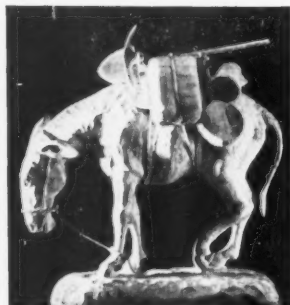
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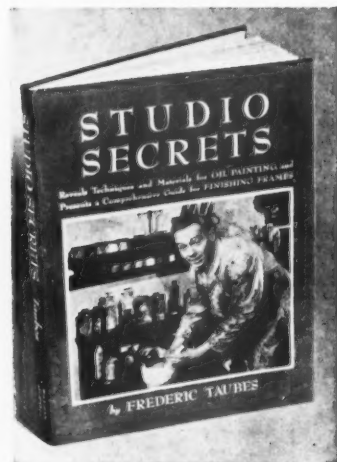
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